

A structural, harmonic and stylistic analysis of Gabriel Fauré's
Piano Quartet in C Minor Op. 15

Shelley-Anne Harrisberg HRRSHE001

A dissertation submitted in fullfilment of the requirements for the award of the degree
of Master of Music

Faculty of the Humanities

University of Cape Town

2008

COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature: _____

Signed by candidate

Date: _____

1 April 2008

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

The financial assistance of the National Research Foundation (NRF) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the National Research Foundation.

Abstract

Fauré's oeuvre presents one of the most outstanding accomplishments in the history of French music. His style, though showing the influence of late-Romantic music, is unique and comprises some of the most inventive harmonic language to be found in Western music. It is characterised by the complex integration of advanced tonal and modal procedures. The purpose of this study is to examine certain aspects of Fauré's style through an analysis of the composer's First Piano Quartet in C minor Op.15.

The study is divided into two sections: a structural analysis which examines the overall formal structure of the work, as well as the larger and smaller formal structures within each movement, and a harmonic analysis which examines how Fauré uses certain chord structures and harmonic procedures.

The main source used for the study was the score of the Piano Quartet itself. Other major sources which proved invaluable in terms of providing a background to the composer's life, work and style, include works by Charles Koechlin, Percy Suckling, Robert Orledge and Jean-Michel Nectoux. Other works by Fauré as well as those of other late-Romantic composers are used to compare or establish common stylistic tendencies and to examine possible influences.

The conclusions are drawn directly from the analysis and are supported by various source materials. Those on formal structure include observations on Fauré's use of sonata form and ternary form, his approach to thematic development, motivic elaboration, phrasing and texture, and his use of contrapuntal and rhythmic devices. Those on harmony are primarily concerned with the influence of modality on Fauré's approach to harmony and include observations on Fauré's use of triads, quartads, quintads, sextads and ambiguous compounds, and of pedal points and other non-chord notes.

Table of Contents

Acknowledgements	p.i
------------------	-----

Chapter 1: General Introduction

1.1. Educational background	p.1
1.2. The first Piano Quartet and Fauré's chamber music	p.2
1.3. The structure of the dissertation	p.4
1.4. Definitions and explanations of terms	p.4

Chapter 2: Form

2.1. Introduction	p.8
2.2. General structure of the Quartet	p.13
2.3. First movement	p.14
2.3.1. Overall structure	p.14
2.3.2. First theme	p.17
2.3.3. Subsidiary material	p.26
2.3.4. Transition	p.28
2.3.5. Second theme	p.29
2.3.6. Codetta	p.35
2.3.7. Development	p.37
2.3.8. Recapitulation	p.48
2.3.9. Coda	p.48
2.4. Second movement	p.50
2.4.1. Overall structure	p.50
2.4.2. S1 (Scherzo)	p.53
2.4.3. Trio	p.68
2.5. Third movement	p.77
2.5.1. Overall structure	p.77
2.5.2. A section	p.78
2.5.3. B section	p.89
2.5.4. Reprise and coda	p.101
2.6. Fourth movement	p.102

2.6.1. Overall structure	p.102
2.6.2. First theme group	p.105
2.6.3. Second theme group	p.116
2.6.4. Development	p.122
2.6.5. Recapitulation	p.129
2.6.6. Coda	p.132

Chapter 3: Harmony

3.1. Introduction	p.138
3.2. Triads	p.142
3.2.1. Triads on secondary degrees: III and VI	p.142
3.2.2. Augmented triad	p.163
3.2.3. Six-four chords	p.170
3.3. Quartads	p.179
3.3.1. Introduction	p.170
3.3.2. Dominant quartads	p.180
3.3.3. Diminished quartads on VII and #II	p.191
3.3.4. Altered quartads on VII	p.198
3.3.5. The half-diminished quartad	p.200
3.3.6. Quartads on other scale degrees	p.203
3.3.7. Quartads resolving down a step	p.213
3.4. Chord of the added sixth	p.220
3.5. Quintads, Sextads	p.220
3.5.1. Dominant ninth chord	p.220
3.5.2. Quintads on IV	p.227
3.5.3. Dominant 11 th as quartal harmony	p.227
3.5.4. V ¹³	p.231
3.6. Deceptive chords	p.231
3.6.1. The German sixth	p.231
3.6.2. The doubly augmented fourth chord	p.237
3.6.3. Other Deceptive chords	p.240
3.6.4. The Neapolitan chord	p.241
3.7. Specious chords	p.245
3.8. Non-chord notes	p.254

3.8.1. Pedal points	p.254
3.8.2. Non-chord notes	p.262
3.9. Modal writing	p.271
3.9.1. Avoidance of the leading note or dominant	p.271
3.9.2. Suggestions of modes within tonal passages	p.277
3.9.3. Lydian appoggiatura	p.284
3.9.4. Modal excursions	p.285
 Chapter 4: Conclusion	 p.293
 Reference List	 p.296
 Appendix: Score of the Piano Quartet	 p.300

Acknowledgements

The author would like to acknowledge the following persons:

Associate Professor Hendrik Hofmeyr – for introducing me the music of Fauré and to modal excursions; for enthusiastically sharing his expertise in the topic and related fields, for the unlimited time, energy and dedication given to the work and for unending patience.

Marjorie Harrisberg – for her love of music and for her free spirited support of my studies in music.

Clifford Harrisberg – for his love of music, for his understanding and support.

Fiona Grayer – for her kindness and help.

All the staff at the Music Library, University of Cape Town.

CHAPTER 1: GENERAL INTRODUCTION

Fauré's Piano Quartet in C minor Op.15 is one of the most important French chamber works of the nineteenth century. This youthful work shows a surprising maturity of style, and a masterly handling of the complex structural and harmonic procedures that would become a hallmark of Fauré's style. In order to understand the origins of this style, it is necessary briefly to investigate the early influences on Fauré's music.

1.1. Educational background

Fauré was educated at the École Niedermeyer in Paris, a school of religious music established by Louis Niedermeyer in 1853 in reaction to the poor state of Church music in France at the time. Its prime purpose was the training of organists and choir masters and, according to Cooper (1951:78), it provided an excellent musical education, superior in many ways to that of the Paris Conservatoire. There are several important aspects concerning the musical education at the School which distinguished it from the Conservatoire and other schools of music and which had an important effect on Fauré's musical development. The most salient of these was perhaps the teaching of the ecclesiastical modes and the use of modal harmony in the accompaniment of Gregorian plainchant. Niedermeyer, who, according to Nectoux (1991:5) was associated with the renaissance of religious music in France, was a pioneer in this field and one of the first musicians to advocate this approach to the harmonisation of plainchant (Hofmeyr 1981:2).

Exposure to the modes and the rather unusual vertical approach to modality were certainly important in influencing Fauré's harmonic thinking, the use of modality becoming one of the most distinctive marks of his style.¹ Fauré's use of modal harmony was complemented by a thorough knowledge of sixteenth-century polyphony and seventeenth-century counterpoint. This may also be attributed to his studies at the school, where, along with Händel, Bach and Mozart, composers such as Gesualdo and Palestrina were also studied.² The school also required its students to take part in regular choral singing, the literature here comprising the sacred music of, amongst others, Palestrina, Josquin, Vittoria and Bach. The latter's music

¹ See the Introduction to Harmony p.138 for a full discussion on Fauré's integration of modality and tonality.

² A more detailed discussion of the School's principles in harmonic instruction is given in the Introduction to Harmony p.139.

was also the prime source for instruction at the organ³ which, together with the piano, formed the practical part of the curriculum.

Fauré showed a limited interest in the organ, but his particular ability to develop and manipulate thematic material may well be attributed in part to his training on the instrument and to the fact that he spent a good part of his career as church organist where extemporisation would have been a part of his job. Fauré's real affinity was, nonetheless, for the piano. Basic instruction on this instrument included works by Bach, Mozart and Beethoven. Camille Saint-Saëns, who became professor of piano at the School in 1861, extended the repertoire by introducing works by Liszt, Wagner and Schumann⁴ into his class. The appointment of Saint-Saëns to this position was crucial to the development of Fauré's musical awareness: Cooper (1951:78) remarks that composers such as Liszt, Wagner and Schumann did not generally form part of the repertoire at the Conservatoire, while, according to Fauré, pupils under Niedermeyer's tutelage were not allowed to play Schumann or Chopin as he considered this music as unsuitable for young people (quoted in Nectoux 1991:12).⁵

The relation between Saint-Saëns and Fauré was also important in terms of the lifelong friendship established between the two composers. Saint-Saëns did much in the way of encouraging the younger composer and promoting his music.

1.2. The First Piano Quartet and Fauré's chamber music

Composed between 1876-1879 (although the finale was revised in 1883), the First Piano Quartet⁶ dates from Fauré's first period and, together with the First Violin Sonata (written just before the Quartet in 1875-1876), established Fauré as a first-class composer of chamber music.⁷ The Quartet is all the more remarkable in that it was, apart from the aforementioned Sonata for Violin, Fauré's first attempt at a large-scale chamber work.⁸

³ Mendelssohn and the Belgian composer Lemmens were also included in the study (Nectoux 1991:6).

⁴ Schumann may be regarded as a significant figure. His music was an important influence in the revival of French chamber music, a field in which Fauré was a pioneer (cf. p.14, FN 16).

⁵ The citation is from an interview published in the *Excelsior*, 12 June 1922, p.2.

⁶ Referred to hereafter as 'the Quartet.' All other works are given their full title.

⁷ Fauré's works are generally divided into three periods. The dates given by Orledge (1979:45, 78 and 139) are: 1860-1885, 1885-1906 and 1906-1924 respectively.

⁸ Fauré had also, by this time, composed several smaller pieces for violin and piano, but the Violin Sonata is regarded as his first chamber music masterpiece. Nectoux (1991:80) remarks upon its 'far-reaching implications'

The work was premiered at the Société nationale on 11 February 1880; and the revised version, again at the Société nationale, on 5 April 1884. The Société nationale, founded in 1871 by Saint-Saëns with the express aim of performing works of living French composers, played a crucial role in opening up the genre of chamber music to Fauré who, in an interview for the *Petit parisien*, remarked that before 1870 he would never have considered composing a sonata or a quartet simply because there was no chance of these kind of works being performed (quoted in Nectoux 1991:80).

It was in the genre of chamber music that Fauré was to produce some of his finest works. Apart from the above works, his chamber music includes the Second Piano Quartet Op.45, two Piano Quintets (Opp. 89 and 115), the Second Violin Sonata Op.108, two Cello Sonatas (Opp.109 and 117), the Piano Trio Op.120 and the String Quartet Op.121. It is noteworthy that only the String Quartet does not include the piano, which, according to Nectoux (1991:41 ff.) stands at the centre of Fauré's art. Jost (2001:820) lists the genre as the third most important of his work (with the Songs and works for piano as the first and second), while Thomas (1996:58) remarks that the genre of chamber music is essential in defining Fauré's musical aesthetic. She further comments that it is perhaps in the field of chamber music that Fauré was most able to find expression for his artistic greatness and in which his musical inclinations could unfold. Fauré himself remarked of chamber music that it was, together with symphonic music, 'true' music, constituting the most sincere translation of personality' (quoted in Jost 2001:821).

This last remark is perhaps crucial in defining Fauré's approach to composition. His interest lay primarily in musical content; he abhorred affectation, empty effect and virtuosity for its own sake. In this sense he was a 'pure' musician, relying on musical substance alone as impetus for the musical discourse. Nectoux (1991:227) remarks that '[a] disinterested devotion to the cause of Music lay at the root of Fauré's creative philosophy,' while Orledge (1979:230) comments on Fauré's capacity for 'sustained gradual development, and a supreme ability to concentrate his thought on purely musical invention.' These abilities are based on, and enabled by, a sound understanding of musical form, a fine sense of proportion and masterly skill in harmony, rhythm and counterpoint.

and its 'independence from anything that had preceded it in this difficult genre of chamber music,' while Orledge (1979:61) calls it one of the 'landmarks in the renaissance of French chamber music.'

Even as a relatively early work, the Quartet displays all the above characteristics, and anticipates many features of his later style.

1.3. The structure of the dissertation

The discussion in this paper presents findings based on an analysis of both the formal structure and harmonic language of the Quartet. It relates features of the Quartet to other works by Fauré and to those of other composers who might have influenced him.

The first part (Chapter 2) examines the formal structure of the work. The discussion comprises the following: the overall form of the work, the overall form of each movement, the motivic and phrase structure of each movement, as well as texture and contrapuntal writing where appropriate.⁹

The second part (Chapter 3) examines chords and compounds as well as harmonic progressions in the Quartet and examines the way in which Fauré moulds traditional harmonic practice into his own unique language. The discussion also focuses on the influence of modality on Fauré's harmonic thinking.

1.4. Definitions, explanations and procedures

1.4.1. General terms¹⁰

Tonal: Applies to the system of tonalities comprising the major, minor, major-minor or *Molldur* and minor-major or *Durmoll*.

Diatonic: Applies to elements available in the system that is formed by the unaltered notes in a single key signature.

⁹ A full discussion on Fauré's use of counterpoint and his contrapuntal technique lies without the scope of this paper.

¹⁰ The definitions of the terms *modal*, *finalis*, *subtonic* and *delimitator* are taken from personal communication with Hofmeyr (2007); the term *modal excursion* is taken from Hofmeyr (1981:1). All other definitions in 1.4.1. and 1.4.2., are taken from Class-notes, Music Theory and Analysis 3, University of Cape Town (Hofmeyr 2007).

Chromatic: Refers to elements outside a specific diatonic system.

Altered chords: Chords containing notes foreign to the two basic tonal scales (i.e. major and harmonic minor).

Modal: Applies to the system of diatonic modes other than the Ionian and to Fauré's extensions to this system which include modes of non-diatonic scales such as the harmonic minor, *Durmoll* and *Molldur*, and modes on altered degrees of both diatonic and non-diatonic scales.

Finalis: The first degree of a mode.

Subtonic: Term used to indicate a seventh degree which lies a major second below the tonic or *finalis*.

Modal excursion: A series of progressions in a mode with the same finalis as the tonic of the key from which it proceeds and to which it returns.

Delimiter: The highest or lowest note in a melodic contour.

1.2.2. Terms used to describe ambiguous chords or compounds

Apparent chords (*Scheinkonsonanz*): Diatonic compounds of chord-notes and non-chord-notes that sound like chords. Examples: the cadential, passing and auxiliary six-four chords. These chords may contain altered notes, but remain diatonic in structure.

Enharmonically invertible chords: A chord which is constructed of two or more identical intervallic modules per octave. This means that the chord can be inverted (and the root altered) by changing the spelling of one or more pitch-classes. The most common chords of this type are the diminished quartad, the augmented triad and the French sixth.

Deceptive chords: Chromatic chords sounding like diatonic chords foreign to the key. Examples: the German sixth and the doubly augmented fourth chord.

Specious chords: Chromatic compounds of chord-notes and non-chord notes sounding like diatonic chords foreign to the key. Example: the *Tristan* chord.

In the text, the German sixth and Neapolitan chord are indicated as, respectively, G6 and N6.

1.2.3. Harmonic figuring

All chords are figured with Roman numerals according to the degree on which they occur.

Inversions are indicated by lower-case letters in subscript after the Roman numeral: 'b' for first inversion, 'c' for second inversion, 'd' for third inversion, etc.

Raised degrees are indicated by a '#,' lowered degrees by a 'b.'

In all examples and tables, major keys are indicated by capital letters, minor keys by lower case letters.

1.2.4. Numbering

Registers are numbered from the lowest octave on the piano ($A_1 - G\#_1$), so that middle C is C_4 .

Scale degrees other than the tonic will always be indicated with Roman numerals e.g. II for the supertonic etc.; the tonic will be indicated as 'I' where the degree occurs in a progression, e.g. I-IV-V, but in all other cases will be referred to as 'the tonic'.

Movements are indicated by Roman numerals in italics, bars by numbers in italics (without the prefix 'bar') and beats in superscript in italics. *III.2¹* would therefore indicate the first beat of the second bar of the third movement. Beats in 6/8 refer to dotted crotchets unless otherwise specified.¹¹

¹¹ In the discussion of the **A** section in *III* in Chapter 2 (Form), the numbers in superscript indicate the crotchet beats unless otherwise specified; in the discussion of the **B** section, the numbers in superscript indicate the quavers. In Chapter 3 (Harmony), they also indicate the quavers, owing to the harmonic subdivisions of the beat.

1.2.5. Labelling of themes and motives

All themes and motives are indicated in italics.

Themes are labelled with capital letters, e.g. *A*, *B*, etc.

Motives are labelled with lower case letters, e.g. *a*, *b*, etc.

Variants are indicated with numerals in subscript, e.g. *A*₁, *a*₁, *b*₂, etc.

Minor variations are generally indicated with a 'v' in superscript, e.g. *a*^v.

Extensions of a motive by one note, unless already designated as a variant such as described above (*a*₁ or *a*^v etc.) are indicated with a '+1,' e.g. *a*+1, or if the extension precedes the motive, +1*a*. Similarly, diminutions are sometimes indicated '-1' e.g. *a*-1

Extensions longer than one note are indicated as '+ ext.' e.g. *a*+ ext

'I' indicates inversion, 'R' retrograde, 'RI' retrograde inversion and 'H' harmonic inversion.

1.2.6. Dynamic indications

Dynamics in both the text and the examples are indicated with the accepted abbreviations of these terms used in scores e.g. *f*, *ff*, *p*, etc.

Dynamics and tempo indications are not given in examples concerned with motivic structure.

1.2.7. Referencing

All music examples are taken from the sources indicated in the reference list

In referencing, a footnote is indicated as FN.

CHAPTER 2: FORM

2.1. Introduction

Fauré's approach to form is representative of his compositional aesthetic in general. Working within the recognisable and established frameworks inherited from both the eighteenth and nineteenth century, he exploits the firm structural basis offered by these forms to develop an original musical expression. For the piano music he prefers the shorter forms which came to the fore in the nineteenth century such as the nocturne, prelude and barcarolle. Interestingly enough, he avoids the sonata in his writing for the piano, but it is this form which dominates all the major chamber works.

Out of these ten works, six are based on a three-movement plan while the remaining four have four movements. The added movement is invariably a scherzo-type movement and, with the exception of the first Violin Sonata, is placed second in the overall structure. Orledge (1979:271), commenting on the general structure of Fauré's chamber music, notes that the outer two movements are almost invariably in 'classical sonata form,' while slow movements and scherzos generally follow a 'ternary plan (ABA) with a self-contained A section and a coda.' Fauré thus adopts the classical layout of the sonata and exploits to the full the most important formal developments to come out of the Classical Period, namely: sonata form, the scherzo and trio, and the three-part form derived from the Baroque but widely used for the slow movement in the nineteenth century. Orledge (loc. cit.) also remarks that Fauré did approach a rondo plan in some finales (see Opp.108, 115, 120 and 121).

Although Fauré is noted for his restraint and a certain formal conservatism, he was, as a late nineteenth-century composer, certainly not alone in preferring these forms. Wilhelm Seidel, quoted in Breitfeld (1992:99), comments that:

form was a problematic category for the nineteenth century. It was the works of the Viennese Classics, especially those of early and middle Beethoven that dictated what should be construed as form. Thus, the 19th century did not as such bring forth new forms, but rather developed its understanding of the concept of

the given forms, both in the theoretical and the creative senses.¹ Hence the aspects or principles of classical form are to be found in 19th century music, whether in an obvious or less apparent aspect.²

Fauré's apparent conservatism is perhaps more a reflection of the fact that he was content to accept the classical forms as they were without recourse to any radical adjustments. In his work there is no sense of difficulty or inner conflict with the formal structures offered to him. Cooper (1951:79) remarks that in this sense Fauré was like Mozart and associates this quality with Fauré's lack of interest in formulating his musical expression to suit any philosophical or artistic doctrine or what Cooper (loc. cit.) refers to as a 'carefully formulated aesthetic.'³ Fauré did manipulate the form from within the framework, but the impression is that he did so, not in response to any sense of limitation, but because the musical content demanded it. Orledge (1979:271) describes Fauré's approach as one of 'experiment within limited and recognisable traditional frameworks.'⁴

The work of Fauré is characterised by an excellent sense of balance and proportion. Nectoux (1991:81) cites Fauré's early experiences in song-writing as essential preparation for the problems inherent in organising the larger forms in chamber music. He remarks that through grappling with the problems of integrating the different strophes into a coherent whole, he acquired the ability to make episodes flow into each other and to construct harmonic and melodic variations on a given theme, the latter becoming a key element of his style.

Fauré's sense for form and balance may be related to a specifically French aesthetic in music. Breitfeld (1991:27) remarks that French music is characterised by 'clarity and balance' and

¹ The assertion that the nineteenth century did not produce any characteristic forms of its own should perhaps be qualified. New forms and genres did arise. This was especially true of smaller forms such as the character piece for piano like the nocturne and barcarolle which did develop in this period. Nonetheless, the binary and ternary structures that were developed in the Classical and Baroque periods still remained as the underlying structures of these forms.

² Translated by the author.

³ Cooper (loc. cit) remarks that, as such, Fauré was somewhat a rarity in the second half of the nineteenth century. He also comments (1979:78) that Fauré remained indifferent to the 'conflicting' schools dominating contemporary French music – cf. General Introduction p.3. (According to Cooper, composers were divided in allegiance, following either Franck or Wagner, Massenet or the Prix de Rome scholars).

⁴ Fauré deviates from the purely Classical conception of sonata form, for instance in Opp.45 and 108 where he experiments with cyclic elements. (Ferguson also discerns cyclic elements in the Quartet – see p.13 FN 15). Orledge (loc.cit.) comments that Fauré also modified sonata form into a continuously developing form with thematic 're-expositions' in the tonic and that the first movements of the Second Violin Sonata and Piano Trio both exhibit a four-part structure. Fauré also experimented with the synthesis of the three-movement form into one continuous movement in the Ballade Op.19 and Fantasia Op.79. Orledge (1979:272) comments that Fauré was aware that in the Ballade he was 'breaking new formal ground.'

that this may be related to the French admiration of the classical ideal embodied in the Viennese Classical School. Cooper (1951:2) refers to the qualities of logic, clarity, moderation and balance which are associated with French art and describes the French aesthetic in regarding a piece of music as 'a thing of planned shape, dimensions, colour and consistency' and not as 'an expression of an emotion whose end is in itself.'⁵ While this may be a rather clinical view, two observations may be made with regard to Fauré: one is that he tended to separate the musical substance from any overt personal emotional expression, and two, that pure musical substance was the nucleus for any musical creation.⁶

Alfred Bruneau (quoted in Breitfeld 1991:26) remarks that substance was everything for Fauré and that the preoccupation with musical substance explains Fauré's preference for the abstract forms such as the sonata.⁷ As previously noted (see pp.1-2), Fauré's skills in managing musical substance were consummate. Orledge (1979:255 and 271) comments that Fauré's skill lay in fusing apparently dissimilar themes so that they seem to derive from a single source, whilst still allowing them to preserve their identities during development. He achieves this by utilising melodic cells which may be easily separated or combined to form related but separate thematic ideas.⁸ It is most often through the use of strong rhythmic figures or motives that the themes maintain their identity. Breitfeld (1991:51), commenting on Fauré's chamber music in general, remarks that rhythmic cells constitute an important element in all of Fauré's themes and that these cells form the basis upon which the melodic argument is carried.

Through manipulating motivic material in this manner, Fauré is able to achieve a remarkable sense of diversity while still maintaining the unity within a movement or piece. Orledge (1979:271) comments on this aspect of Fauré's work, noting also the economy and sophistication with which Fauré handles material. Both Orledge (1979:255) and Suckling (1946:92) remark upon Fauré's acute sense of extrapolating the necessary from the

⁵ Cooper (loc. cit.) remarks that this stands in opposition to the German or English aesthetic which considers that 'the function of art is to reveal the soul of man.' He also comments that Franck and certain of his followers such as D'Indy tended to aspire more to the German tradition.

⁶ Cf. Introduction p.3.

⁷ According to Fauré's son, Philippe (Nectoux 1991:48), Fauré, while adapting the titles used by Romantic composers, would have preferred the non-descriptive title 'Piano Pieces.'

⁸ Fauré's use of small motivic cells as the foundation for the musical structure is similar to Beethoven's. He tends, however, to unite the smaller motives into longer lyrical lines in much the same way as Schubert does, the main difference between the two being that the latter tends to keep the longer line intact, while Fauré is not averse to breaking it into its respective units.

possibilities latent in his thematic material for development. Fauré also tends to start developing his material as soon as it has been stated, a trait he shares with Brahms.

Texture (both as a relationship of greater or lesser independence among voices, and as an accompanying device) is another way in which Fauré achieves unity, but it is also a means by which he delineates structural sections whether this be between two periods or between larger portions of a work. Orledge (1979:272) remarks that 'textural consistency has as much to do with unity as thematic repetition,' but also remarks (1979:265) that textural changes serve as 'guides to the formal and thematic architecture.' Textural figuration in the piano is usually strongly rhythmic in character and, as Suckling (1946:92) points out, one of its main functions is the generation of rhythmic unity.

The fast movements of Fauré's chamber music are generally characterised by an almost relentless rhythmic pulse. Nectoux (1991:254) remarks that the consistency of this rhythmic pulse is what permits the subtle irregularities such as metrical displacements and accenting of weak beats which characterise his music.⁹ The establishment of an inexorable rhythmic impetus invariably occurs right at the beginning of a movement. This is often achieved with one or more bars of purely rhythmic figuration such as quavers (cf. *I* of the First Violin Sonata Op.13), triplets (cf. *IV* of the Quartet and Second Piano Quartet Op.45), or demisemiquavers (cf. *I* of the Second Piano Quartet – here the figuration is established for only three beats before the theme starts).¹⁰ The rhythmic pulse/continuity may also be established as part of the main thematic material as in *I* and *III* of the Quartet.

Another characteristic which may be directly associated with the above, is Fauré's aversion to any form of introduction or what Suckling (1946: 91) refers to as 'elaborate preparation.' Breitfeld (1992:29) remarks upon this as a significant stylistic feature of the chamber music as a whole, while Ferguson (1969:21) comments that Fauré seldom resorts to an introduction in the chamber works. He mentions that both the Andante of the First Cello Sonata Op.109 and *II* of the Quartet have subsidiary material which precedes the main theme, but in both

⁹ He compares the regularity of the rhythmic pulse to tonality in Fauré's harmony: the strong sense of key and the fact that Fauré never completely leaves tonality allows him to experiment with quite daring 'harmonic wanderings.' Nectoux also finds a similarity between Fauré's tendency to accent weak beats and his propensity for favouring chords on the weak degrees of the scale (see Chapter 3 p.142 ff.).

¹⁰ In *II* of the Quartet, the rhythmic pulse comprises material which is thematic (see p.52 and p.65).

instances these passages do not really qualify as an introduction.¹¹ The six bars in *II* of the Quartet are also vital in establishing the rhythmic pulse of the movement.¹²

One of Fauré's most frequently used devices in carrying the musical discourse forward is that of sequence. Tait (1983-'84:44) comments that as soon as Fauré finds a suitable melodic motive, he instinctively attempts to use the idea in sequence. Orledge (1979:249) remarks that Fauré's skill lay in choosing motives or variants from thematic material which were suitable for sequential repetition and that he favoured units of up to four bars in length, rising in semitones or tones. This kind of writing results in fairly extensive sequential passages, Fauré sometimes interrupting the sequential idea during a rising passage and then continuing with the same idea.¹³ He also often tends to vary the interval of repetition. Fauré uses both melodic and harmonic sequence, sometimes apart and sometimes complimentary to each other. Tait (1983-'84:4) describes Fauré's sequences as a superlative vehicle for his harmonic movement, the device offering extensive opportunity for harmonic side-stepping and ambiguity. Orledge (*loc. cit*) remarks, however, that Fauré's tonal goals are usually clear and that his tonal control is exemplary. Fauré's most effective climaxes are often achieved through the use of sequence.

Another device which acts as a vehicle for thematic development or discourse is counterpoint, especially imitative counterpoint. Orledge (1979:261) remarks that the harmonic centre of Fauré's music always remains intact no matter how linear the structure. In this respect, Fauré achieves a balance in contrapuntal writing comparable to that of Bach. Orledge quotes Wilfred Mellers who remarks that, 'Fauré transforms the emasculated academic idiom of the time...into an idiom of almost Bach-like potency by means of his virile sense of melodic line and his mastery of the bass.' The Bach-like polarity between the outer voices in Fauré's music is one of the outstanding aspects of his style and the frequent imitation between bass and treble is comparable to that of Purcell, while the melodically conceived bass-lines derives from the style of Couperin (Orledge 1979:262). Fauré's imitative writing, which is often close, is characterised by flexible handling of the imitative idea. Fauré often anticipates an idea in one voice (which appears temporarily to be the main voice), before the principle statement in the real main voice.

¹¹ The term 'introduction' rather denotes a separate entity, usually fairly substantial in length and in a different tempo to the main body of the movement. In both the cases under discussion the key and tempo of the opening bars are those of the main body of the movement.

¹² See p.52.

¹³ See for instance the Second Piano Quintet Op. 115, *III*.86-109.

A technique which augments the ambiguity in Fauré's writing and which is often related to complex contrapuntal texture is the overlapping of phrases and larger sections of a work and the use of irregular phrase lengths.

Instances of all the above practices occur in the Quartet, and will be discussed within the course of the chapter.

2.2. General structure of the Quartet

The Quartet comprises four movements: the outer two are in sonata form and the middle movements, a Scherzo and Adagio, in ternary. The first, third and fourth movement are in C minor, while the Scherzo is in the relative major E flat. Both the outer movements end in the tonic major. The key structure of the Quartet attests to Fauré's concern with tonal unity, an aspect which, according to Orledge (1979:253-254), was more important than choice of key.¹⁴ Unity of key was important to Fauré because it gave him a firm structure within which he could execute modulations to remote keys and within which he could take the harmonic liberties so typical of his style. With regard to the choice of C minor, however, Winterbach (2003:24) remarks that this key evidently held for Fauré 'something of the sternness that Beethoven found in it.'

The different movements share several rhythmic and melodic motives which, together with the unity in key, tends to give the work as a whole a tight structural unity. Ferguson (1969:21) comments on the remarkable thematic unity, observing that the economy of material is similar to that found in Beethoven.¹⁵

The position of the Scherzo as the second movement is interesting, although it does conform to a typically Romantic practice. As the opening movement was increasingly lyrical in the

¹⁴ Fauré did, however, show a predilection for flatter keys. Orledge (1979:53) remarks that multiple flat keys occur more often than do multiple sharp keys.

¹⁵ Although the thematic similarities do not necessarily imply that the work is cyclic, Ferguson (loc. cit.) believes that the entire work is structured around the four notes C-E flat-F-G (i.e. the notes on 2³-3³ of the first theme in *I*).

Romantic period, it became less desirable to follow this movement with another of similar character; hence the Scherzo, which would provide a suitable contrast to the first movement, tended to be placed second.¹⁶

2.3. First movement

2.3.1. Overall structure

The first movement is in sonata form. It follows the traditional structure of exposition, development and recapitulation with the associated presentation of two contrasting themes in the keys of C minor and its relative major, E flat. The exposition is not repeated but continues, after a short codetta, straight on into the development section, the start of which overlaps with the end of the exposition in 73. The recapitulation is almost a literal repeat of the exposition with the corresponding adjustments in modulation to assure that the second theme now appears in the tonic major key of C major. A coda concludes the movement. The following table presents a brief synopsis of the relative proportions and key areas of the movement.

	Exposition	Development	Recapitulation	Coda
Bars	<i>1-73¹</i>	<i>73-158</i>	<i>159-218</i>	<i>219-247</i>
Principle Key Areas	c, Eb	Eb, through various keys back to c	c, C	C
Length	72 bars	86 bars	60 bars	29 bars

Table 1.1. Structural schema of I

¹⁶ Examples also occur in the late Classical period: Winterbach (2003:24) lists Beethoven's String Quartet Op. 59/1 in F major, the 'Archduke' Piano Trio Op.97 and the Ninth Symphony, as well as various examples in Haydn and Mozart string quartets. In Romantic music she lists Schumann's Piano Quartet Op.47 – probably the most pertinent in terms of influencing Fauré (cf. p.2 FN 4) – and two of Brahms' piano trios: the second version of Op.8 in B major and Op.40 in E flat major.

The movement is fairly extensive and the sections fairly equal in length. The development is notably long in relation to both the exposition and the recapitulation and emphasises the essentially tripartite form of the sonata movement.¹⁷ This is in no sense unusual for the late-Romantic period, the idea of an extended and substantial development being initiated already by Beethoven in the late-Classical period. The extensive coda, so prevalent in much of Beethoven's work and which almost suggests a fourth section in the formal structure, is, however, not a feature of this movement.¹⁸

As previously mentioned (p.8), Fauré was, like other composers of his period, drawing from structures inherited from the eighteenth century. If one examines the primary differences between stylistic trends in the latter half of the nineteenth century and those of the Classical period itself, the most notable elements would be that in the sonata of the Classical period, the breaks between the respective sections (i.e. the exposition, development and recapitulation) were, in support of the Classical aesthetic, deliberately more defined. In the Romantic era the idea of continuous musical argument becomes more predominant so that each section tends to flow without obvious interruption into the next. The latter aesthetic is particularly suited to Fauré's concept of musical argument and development. Although the definitions between the various sections in Fauré's works are clearly marked with regard to both cadence and texture,¹⁹ there are seldom any marked breaks within the musical flow. Thus the transition between first and second theme, from exposition to development and from development to recapitulation is continuous and uninterrupted.

The following tables present synopses of the exposition, development and recapitulation. The first theme is called *A*, the second theme, *B*.

¹⁷ Thomas (1996:59) remarks that most of the movements in Fauré's chamber music are tripartite in structure (cf. *II*, *III* and *IV*).

¹⁸ Cf. *IV* (see p.105 and p.132 ff.)

¹⁹ See p.11.

Exposition				
Bars	<i>1-17</i>	<i>18-37</i>	<i>38-61</i>	<i>62-73¹</i>
Theme and Principle Key	<i>A</i> <i>c</i>	Transition <i>Eb</i>	<i>B</i> <i>Eb</i>	Codetta <i>Eb</i>

Table 1.2.: Structural schema of the exposition

Development						
Bars	<i>73-99</i>	<i>100-115</i>	<i>116-128</i>		<i>128³-158</i>	
			<i>116-124</i>	<i>125-128</i>	<i>128³-148</i>	<i>149-158</i>
Thematic Material	<i>A</i>	<i>A</i>	<i>A and B</i>	<i>A, B and subsidiary material</i>	<i>A</i>	
Principle Keys	<i>Eb</i>	<i>bb</i>	<i>Eb</i>		<i>Eb, Bb, g, c</i>	

Table 1.3: Structural schema of the development

Recapitulation and Coda				
Bars	<i>158³-174</i>	<i>174³-194</i>	<i>195-218</i>	<i>219-247</i>
Theme and Principle Keys	<i>A</i> <i>c</i>	Transition <i>Eb</i>	<i>B</i> <i>C</i>	Coda <i>C</i>

Table 1.3.: Structural schema of the recapitulation

2.3.2. First theme

The first phrase of the first theme consists of a self-contained four-bar unit concluding with an imperfect cadence in the tonic key of C minor:



Ex.1.: First theme, A

This opening phrase is particularly virile and definitive in character.²⁰ The minor key, use of the strings doubled at the unison and the octave, and the aggressive off-beat chords in the piano, all within the dynamic of *forte*, establish this character from the outset. This is reinforced by the absence of any introductory gestures which, as mentioned in the Introduction (p.11), is a typical aspect of Fauré's style.

The force of the opening is further enhanced by the boldly modal nature of the first four bars. The natural seventh of the scale makes its appearance on the second beat of the theme, descending from, but also rising again directly to the tonic. The daring negation of the expected tonal resolution of leading note to tonic right at the opening lends the phrase a modal vigour and assertiveness. It is noteworthy that Fauré maintains the modal character of the opening melody up to the cadence in 5 and only introduces the leading note at the end of the phrase within the context of the dominant chord of the key. The resolution to the tonic is, however, denied with the following phrase beginning directly in the relative major of E flat. This points to two important considerations: firstly to Fauré's adeptness at integrating modal and tonal elements, and secondly, to ambiguity of key or mode. These two traits define much of Fauré's writing and, harmonically, present two of the most salient features of his style.²¹

The second phrase presents the same thematic material, but in a markedly different character. The key, as mentioned directly above, is major, although modal inflections are again present. As a result of altered dynamic markings and less aggressive accompaniment, the character is

²⁰ Koechlin (1946:41), remarking upon similarities between the two Piano Quartets comments that 'each opens, *Allegro*, with an energetic and virile statement of the opening motif...' and comments further (1946:44) that 'the two cello sonatas testify to an equal vigour, to the same virility of inspiration.'

²¹ The modal nature is enhanced by the use of secondary triads (see Chapter 3 p.142 ff.).

significantly gentler. Although the strings are still in unison, the dynamic marking is now *pp*. The accompaniment in the piano, also *pp*, flows in uninterrupted semiquavers. This provides an example of the importance of textural differentiation mentioned in the Introduction (see p.11).

2.3.2.1. Motivic structure

Most of the material upon which the entire movement is based is presented in this opening phrase. This material consists of tiny cells with important rhythmic and/or melodic properties.



Ex.2.:

The motivic units *a* and *b* given in Ex.2 are characterised by both melodic and rhythmic properties which are at times developed independently of each other during the course of the movement. The strong rhythmic quality of these motives is especially significant. The two motives are easily recognisable through their rhythmic structure alone and their repeated use contributes significantly to the establishment of the rhythmic character of the first theme.²²

These rhythmic cells are given in Ex. 3. It should be noted that none of these rhythmic figures is used in the second theme *B*. This motivic differentiation serves to underline the expected contrast between the character of the first and second themes, and to distinguish material associated with the respective themes throughout the movement, as well as lending unity and coherence.



Ex.3.: Principal rhythmic units of the first theme (as derived from Ex.2)

²² See Introduction p.10.

The first statement of the theme is characterised by a semiquaver upbeat and this, together with the dotted quaver that follows, may be identified as the motive *a*. The second motive, identified as *a*₁, is the rhythmic inversion of *a*, that is, dotted quaver followed by semiquaver. The semiquaver, however, still acts in the capacity of upbeat to the following note. In 2, for instance, the semiquaver C acts as an upbeat to the following Bb. This is further validated by the articulation markings appearing in 3 (including the upbeat) which clearly indicate that the semiquaver should be joined to the following quaver. The motive *a*₁ is, however, significant as a unit in its own right as can be seen from its use as such at the beginning of 6. It is easily recognisable as a rhythmic entity and the theme is sometimes restated using this form of the motive, that is, without the initial semiquaver upbeat.

The pitch organisation also tends to emphasize the two motifs as distinct and separate units. The upbeat semiquaver of *a* is almost always at a different pitch to that of the main note (the dotted quaver). The most usual pitch structure is that of a falling fifth from the semiquaver to the dotted quaver. The quaver and semiquaver of *a*₁ usually occur at the same pitch. Exceptions do, however, occur (see for instance 8, 67, and 124ff.) and these will be referred to as *a*₂.²³ These motives, especially *a*₁, are used prominently throughout the movement in various restatements of the theme and in development of the material.

The motive *b* provides another important structural unit of the movement. Rhythmically, it becomes a prominent feature and is often combined with other melodic motives, especially that of the three-note scale *x* (which is identified below) where it is often combined with a crotchet (see 4, 11 and 12). The motive, like *a* and *a*₁, is also a pitch motive defined by the oscillating third which characterises its first appearance in 2. As a melodic motive, the oscillating third is prominent throughout the movement and is used also in harmonic inversion i.e. as a sixth (see 100). In 102 and 106, the interval of the second replaces the third. The unit is also used repeatedly in sequential modulatory passages such as the freely sequential treatment in the viola (25-30).

Two purely melodic motives, *x* and *y*, are also introduced in the opening phrase. These motives are defined by their intervallic relationship and are not as such associated with specific pitches. Most of the melodic material of the movement is generated from these motives and, as this pertains to thematic material of both the first and the second themes as

²³ Note that in 111 and 233-235, the motivic figure is *a* not *a*₁. Thus, although the pitch differs in the supposed *a*₁ unit, these bars are discounted as examples of this phenomenon.

well as subsidiary material, these figure are significant in providing a sense of strong structural unity. This is indicative of Fauré's ability to work with remarkably condensed material as well as his tendency to begin developing material right from the beginning.²⁴ These motives, along with their original derivation, are given below.



Ex. 4.: Principal pitch-defined motives of *A*.

The motive *x* is an ascending three-note scale. The motive *y* is characterised by an ascending leap followed by a descending step. The inversion, retrograde and retrograde-inversion of *y* are used extensively. The inversion of *x* is the same as its retrograde and the retrograde inversion equivalent to the motif *x* itself. Hence for purposes of discussion, any description of variation of *x* in this respect is confined to the retrograde version such as in 4.



Ex. 5.:

The motives may be combined with each other, or extended or preceded by additional notes. These possibilities are again demonstrated in 4. Here *y* overlaps with *xR* and *xR* is used in the rhythm of *b* (i.e. *b'*). The use of *x* or *xR* in association with *b'* becomes a feature in the course of the movement. The figure as it appears in 4 (i.e. *xR* and *b'*) will be labelled *b_I*.²⁵ The figure of a crotchet plus *b* or *b_I* is also significant and this will be indicated, respectively, as *b^v* or *b_I^v*.

²⁴ See Introduction p.11.

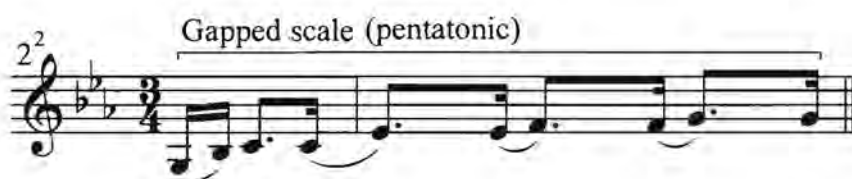
²⁵ Note: *xR+b'* is defined as *b_I*, and not *x+b'*, as the motive's first appearance in 4 is as the former.



Ex. 6.:

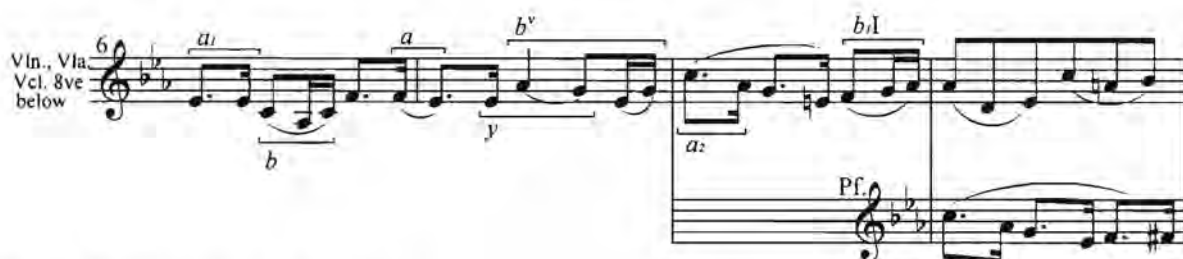
Combinations such as these occur throughout the movement and are especially noticeable in the structure of the subsidiary material. Extensions are usually in the same direction and may also occur by leap, as will be seen in the discussion of the second phrase below.

Another remarkable figure which is used later in the conclusion of the second phrase and in the subsidiary material (see p.27), is the gapped scale. This appears first in 2^2 -3 where it is equivalent to the pentatonic scale.



Ex. 7:

The second phrase begins without the semiquaver upbeat which characterises the first phrase. The first bars of the two phrases correspond in rhythm and melodic contour. The material in 7 is based on that occurring in 4 which is now brought forward a bar. In 7, however, b^v is used rather than b_l . The first extensive use of a motive in a developmental sense may be seen in 8 where a_2 and b_l are used (cf. 4 for the latter). This is the first time where the respective notes of the original a_l do not occur at the same pitch. This usage is imitated freely in the piano in 9.



Ex. 8.: Second phrase of *A*, 6-9

The motive b_1 is used in the penultimate four bars of the phrase (10-13) to bring the music to its first climactic point in 14. A syncopated figure of quaver-crotchet-quaver is introduced in 10, which anticipates the syncopated figures appearing in the second theme and codetta (see pp.31 and 36). The octave leap which becomes a structurally important interval occurs from 11^3 to 12^1 . The dotted crotchet and quaver in the piano in 10 and 11 is a' augmented and this is combined with b_1 . On 12^{1-2} , b_1^v occurs. In this instance, the crotchet is tied to b_1 (cf. 4 and 7). As in 4, the motive occurs in conjunction with the melodic high-point of the phrase. The scale figure xR is extended through the use of b_1 to over two octaves.



Ex. 9.: Second phrase of *A*, 10-14¹

The last four bars of the phrase (14-17) comprises a descending gap-scale figure (cf. 2^3-3 above and see Ex.16).²⁶

2.3.2.2. Phrase structure

The phrase structure of the first statement of the theme is 4 +12. Breitfeld (1991:41) argues that the phrase structure is periodic, with the first four bars as antecedent and the following 12 bars as consequent.²⁷ The imperfect cadence at the end of 4 and the perfect cadence into 18

²⁶ Thomas (1996:60) comments on the classical elements in Fauré's style, citing ascending and descending scale-figures which often constitute a structure similar to that of the gap-scale in 14-17.

²⁷ Breitfeld (loc.cit.) draws parallels with the opening phrase of Mozart's G minor Piano Quartet (K.478) which is also periodic in structure and which concludes with descending runs in the piano much as the Fauré does.

seem to justify this argument. The length of the second phrase in relation to the first is rather singular and results from the extension of the motivic cells presented in *I-4*. The extension of the phrase through motivic material in this manner is typical of the way in which Fauré states a theme and then immediately begins to develop it. He does not separate theme and motivic structure.²⁸

2.3.2.3. Melodic contour, interval structure and ambit

The following example presents the melodic contour of the first phrase, its ambit and its predominant intervallic structure. The delimiters are represented with stems.



Ex. 10.: Melodic contour and ambit of the first phrase (*I-5*) of *A*.

Apart from the first falling third (the significance of which is discussed above) and the scalar passages in *3* and *4*, the interval of the fifth clearly dominates the structure of the opening phrase. The interval occurs invariably between the tonic and dominant degrees of the scale as is especially notable from 3^3-4^2 . The descending scalar passage in *4* outlines the interval of the fourth (i.e. fifth in inversion) and brings the phrase to rest on the fifth of the dominant chord. The octave, which encompasses the tonic-dominant relationship of the intervals of the fifth and fourth, and which is the ambit of the theme's first statement, also plays a significant role in the movement.²⁹

The structure, based on the fifth and octave, contrasts with that of the second theme *B*, which outlines the third (see p.29 ff).

Both Orledge (1979:242) and Breitfeld (1992:43) comment on the use of the 'plagal ambitus' in Fauré's themes or melodic writing. The initial statement of the first theme provides an example of this phenomenon. A plagal mode is one of which the ambitus generally extends a fourth below and a fifth above the *finalis*. The theme begins on G a fifth above the tonic or, in

²⁸ Cf. Introduction p.11.

²⁹ Cf. *II* and *III*.

modal terms, *finalis* C and extends downwards to the G a fourth below the tonic/*finalis*. The theme's ambit of an octave also conforms to traditional mediaeval practice.³⁰

Fauré would have been familiar with modal theory from his tuition at the Niedermeyer school.³¹ It thus seems viable to infer that, as with the integration of modality and tonality or of various modes within a passage, he was consciously evoking this system. The opening of the Second Piano Quintet Op.115, which is also in C minor, also demonstrates an application of the principles of the plagal ambitus. In this instance, it is the initial entry of each string instrument which complies with the plagal ambitus.

The ambit of the second phrase is significantly larger than that of the first, extending from Bb6 to G3 (discounting the last four cadential bars).



Ex 11.: Melodic contour of 6-14'

2.3.2.4. Hemiola

The opening of the Quartet presents another important aspect of Fauré's style, and that is his use of hemiola. The restatement of the motive *a*₁ after the motive *b* on 2³ seems to reinforce the usually weaker third beat and imply the beginning of a new bar. Melodically, the return to the tonic note C on this beat also tends to reinforce the beat as strong. The effect suggested within the phrase is of a row of six 2/4 bars:

³⁰ Randell (1986:499) comments that definitions of ambitus vary according to different mediaeval texts on modal theory. According to the *Dialogus*, authentic modes have an ambitus from the pitch below the *finalis* to the octave above the *finalis*, while plagal modes have an ambitus stretching from the fifth below the *finalis* to the sixth above the *finalis*; other accounts define each ambitus as an octave i.e. for the authentic, from the *finalis* to an octave above and for the plagal, from a fourth below to a fifth above (as for that in the Fauré above), and consider the pitches above or below as additional. Orledge (1979:242) comments that authentic modes also occur in Fauré's oeuvre.

³¹ See Educational background p.1.



Ex. 12.: Hemiola in 1-5 renotated in the implied 2/4

Breitfeld (1991:53) comments that the hemiola is suggested by the interruption of the chain of what, in this discussion, has been identified as *a*₁. This 'chain' is broken in two places: 2² where motive *b* occurs, and 4²⁻³ where a crotchet is followed by *b*. According to Breitfeld it is this rhythmic irregularity that contributes to the effect of the hemiola.

The hemiola is also supported by the harmonic rhythm which involves weak root movement alternating with strong root movement in 2-5'.³² The listener tends to associate movement from a weak to a strong beat with strong root movement. Orledge (1979:259) comments that harmonic rhythm was extremely important to Fauré.³³

Vln., Vla.
Vcl. 8ve
below

c: I III^{b5} VI III^{b5} IV I IV_b V_b⁷ IV I V⁷ V
 of IV of V
 w s w s w s w s w s

Ex. 13.: Harmonic root movement suggesting 2/4 in 1-5.

³² Breitfeld (1990:54) regards the oscillating character of much of the progression (c E flat / A flat E flat / f c / f C⁷ / f c / D⁷ G) as contributing to the hemiola effect.

³³ Harmonic oscillation is a feature of Fauré's style.

Breitfeld (1991:55) mentions that, in contrast to the first phrase, the second consequent phrase consolidates the 3/4 time signature. Although the phrase is less ambiguous than the first, the melodic high points in 6-7 still hint at a hemiola, and it is really only in 10 that the 3/4 metre is established unequivocally.¹

2.3.3. Subsidiary material

The subsidiary material is generated from the melodic motives x and y . The material is relatively unremarkable as regards any rhythmic features and usually appears in the form of straight quavers and, to a lesser extent, crotchets. The fact that the figures are not tied to specific motives is probably deliberate in that the figures seem designed not to compete with primary thematic material, but are nonetheless flexible in terms of contrapuntal writing. Much of the writing in the subsidiary material is conjunct.

The first statement of the theme is homophonic, and it is only in the second phrase that contrapuntal lines begin to emerge. The first appearance of an idea which may be identified as subsidiary material is in the right hand of the piano in 8. Discounting the first C, the unit may be identified as $y+1$ or y overlapping with xR .



Ex. 14.: Subsidiary figure in 8

In 9, the strings play a subsidiary idea based on two groups of $y1$. This figure appears quite frequently throughout the movement. The grouping of the six quavers into these two three-note figures is supported by the articulation markings.² Rhythmically this creates a figure

¹ The dotted minim in the bass in 8 does suggest 3/4, but the articulation in the strings in 9 suggests a 6/8 bar (cf. the subsidiary material).

² Note that, to not overburden the examples with analytical labels, motivic structure across the slurred grouping is not indicated. For instance, in 18 below there is also the possibility of considering the structures $x+1$ (or 2) from E flat to B flat (or A) and $+1y$ (or $+2y$) from F to A (or E flat to A).

which goes against the metrical division of the bar into three crotchets. The figure, with this articulation, becomes quite a feature of the movement.



Ex. 15.: Subsidiary figure in 9

Another important figure introduced at the end of the first phrase of the movement is the gapped scale referred to above. The first group of semiquavers and the first note of the next group present the actual gapped scale. The scale may be analysed as a product of the x and y motives: the retrograde of x extended by the leap of a third in the same direction; the inversion of y preceded by a step in the same direction; the retrograde of y extended by a step in the same direction. All three variants are used throughout the movement.



Ex. 16.: Gapped scale

Apart from the figure in 8 and the gapped scale, the subsidiary material is presented only in the strings, the piano playing only thematic material or accompaniment figures. The writing takes particular advantage of the string instrument in this type of figuration which is quite idiomatic, especially in the close writing which is suited to instruments with expressive intonation. Apart from the leaps in y and the gapped scale, the writing is stepwise and often chromatic.

The following two examples give most of the important figures and their motivic structure:

The image displays two staves of musical notation. The top staff is for Viola (Vla.) and the bottom staff is for Violoncello (Vcl.). Both staves are in 3/4 time and B-flat major. The Viola staff begins at measure 18 and contains a series of eighth-note patterns with various annotations: 'x' under a pair of eighth notes, 'y' under a pair of eighth notes, 'xR' under a pair of eighth notes, 'xR' under a pair of eighth notes, 'xR' under a pair of eighth notes, 'xR' under a pair of eighth notes, and 'sync. rhythm' under a pair of eighth notes. The Violoncello staff begins at measure 19 and contains a series of eighth-note patterns with various annotations: 'xR' under a pair of eighth notes, 'xR' under a pair of eighth notes, 'xR' under a pair of eighth notes, and 'yRI' under a pair of eighth notes. The notation includes various accidentals (flats and naturals) and slurs over groups of notes.

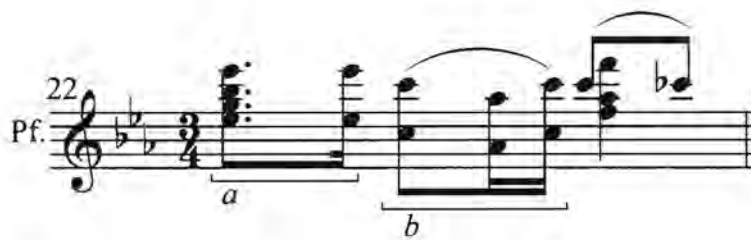
Ex. 17.: Subsidiary material in *18-21* and *19-21*.

The subsidiary material is the same for both themes and in the development. Fauré does not introduce new motivic features in figures used contrapuntally against the second theme or development of either theme. This not only demonstrates the flexibility of the motives used by Fauré, but also his ability, in handling them, to work economically, as well as his aesthetic of constantly seeking variety within unity.

2.3.4. Transition (18-37)

The transition makes extensive use of subsidiary material and is mainly contrapuntal in texture. It opens with a repeat of the first theme on the violin (*18-21*). The viola and cello play contrapuntal lines based on the subsidiary material (see Ex.17), while in the piano, sextuplets appear for the first time in the accompaniment. This phrase again contains a transformation of the theme. It still appears in the minor, but with varied harmony. The instrumentation, accompaniment and dynamic level create a much gentler mood than that at the opening.

In 22 Fauré uses a combination of a_1 and b plus an upward leap. The figure is echoed between the piano and strings in 22-25.



Ex. 18.: *a*, and *b*

The violin and cello superimpose this figure in 27 and 29 on a continuous five-bar development (26-30) of *b* on the viola.³



Ex. 19.: *b* and *bH*

Note that 18-22 and 26-30 are both five-bar phrases.

2.3.5. Second theme *B*

The second theme, *B*, stands in contrast to the first theme, not only in terms of character, but also in terms of structure. The first theme, although comprised of smaller motivic units, may be identified as an autonomous melodic idea complete in itself and presented in one voice. The second theme exists as a composite of smaller motivic units which are shared among the instruments and which are presented contrapuntally, often in imitation. The rhythmic properties of the second theme are easily recognisable, but are less strongly identifiable as motivic units within themselves. As mentioned (see p.18), none of the rhythmic motivic figures of the first theme are used in the second theme. The melodic motivic structure of the

³ The use of the viola in such a pivotal part here is noteworthy and typical of Fauré's regard for the instrument, which plays an especially prominent role in the Second Piano Quartet. This passage also makes extensive use of the augmented triad (see Chapter 3 p.163 ff.).

second theme is, however, derived from units presented in the first theme. Fauré thus manages to preserve the immediate identity of either theme while still incorporating a primal structural unity.

The material which constitutes the theme is presented first in the viola and then shared imitatively between the strings to make up the first four-bar phrase of the theme. The motivic cells may be identified as c , c_1 and c_2 . The main motive c comprises an offbeat quaver tied to the first in a group of four oscillating semiquavers (c_1) followed by another group of four oscillating semiquavers (c_2) which together describe a decorated descending three-note scale figure.



Ex. 20.: Primary motives of B : c , c_1 and c_2

The scale figure itself is derived from the retrograde of x , the ascending scale motive of the first theme.



Ex. 21.: Derivation of c from xR

space

The figure c may be extended with the addition of groups of c_2 as is in 40 and 41 where three groups of the latter figure are added to bring the phrase to a close. The figure c_1 is, in this instance, varied in that the tied note is repeated and the oscillation is to the note above rather than below. This variation is not an exact inversion of the unit and may be identified separately as c_3 .



Ex. 22.: c_2 and c_3

The material is developed further through variation of the individual units and in combination with the original melodic motives *x* and *y*. In 42 in the violin, c_2 is followed by a two-note descending quaver figure which may be regarded as an augmentation or simplification of the semiquaver figure.



Ex. 23.: c_2 and descending two-note figure

The following, in 43 in the piano, presents an almost exact inversion of the above:



Ex. 24.: c_2I and ascending two-note figure

The syncopated figure in 49 (occurring later in the piano in 51) comprises an octave leap and the scale figure *x* from *A*. Syncopation occurs first in 10 and 11 (see p.22). The octave leap is, as previously noted (see p.7), a structurally important interval and is also used in association with the primary motivic material of *B* (see also directly below). The scale figure *x* may be seen to be derived from the inversion of the crotchet scale figure comprising *c* (Exs. 21 and 22), or from the subsidiary material (see Exs. 15, 17 or 18). The octave leap followed by the stepwise movement in the opposite direction is derived from *y*.³⁷



Ex. 25.:

³⁷ A variant of this figure occurs in the codetta (p.36).

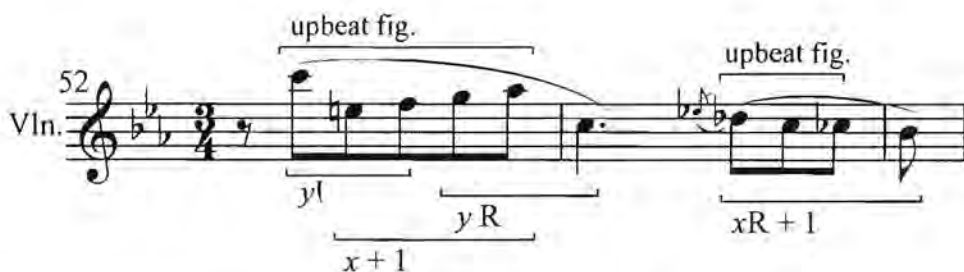
A variant of the figure in Ex. 24 occurs in 52-53. In this instance, the quaver figure drops an octave instead of a second. The octave leap may also be seen in relation to that in 49 discussed directly above, but here it occurs downwards and on the beat (that in 49 occurs upwards and off the beat). In 53, the quaver figure leaping down is augmented to the interval of a ninth (C to B-flat). The figure is extended further by the addition of *yRI* which, in this instance, comprises an ascending octave leap. It is interesting to note that the leap of the octave in combination with the motive *c*₂ is exclusive to the piano. Examples in the strings involve only stepwise movement in the following quaver unit.



Ex. 26.: Fragment of *B* showing *c*₂, *yR*, *yRI* with octave leaps and leap of the ninth

The passage from 52-61 presents the first example of complex imitative writing in the movement thus far. The subject of imitation is based on subsidiary material and is introduced by the strings in 52, with the material from the second theme described in the previous paragraph heard on the piano in a counter-thematic role from 52-55.

The first bar of the main thematic fragment as played in the violin comprises a descending leap followed by an ascending scale (*y* + *x* ext.). The figure begins on the offbeat (cf. 8 and 18) and may be seen as an upbeat to the dotted crotchet in the following bar (53). The dotted crotchet in this bar is followed by a four-note descending chromatic scale which also begins on the offbeat. The first three notes of this scale may likewise be considered an upbeat figure. These upbeat scale-figures become important in the following phrase where they generate the main musical discourse.



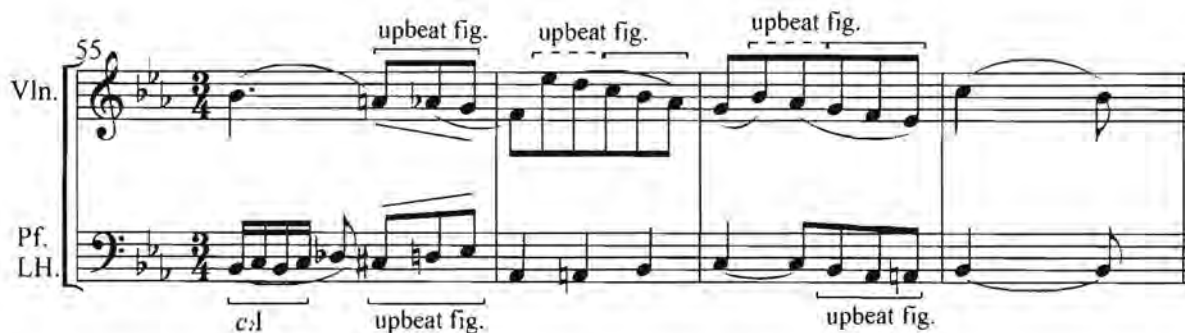
Ex. 27.: Main thematic fragment of imitation in 52-5^l

The violin enters first as the main voice in 52. Its first five notes are imitated strictly at the lower octave and at the distance of a crotchet by the viola; the cello imitates the viola, also at the lower octave and at the distance of a crotchet, but only for the first three notes. This two-bar imitative unit (52-54^l) is repeated sequentially down a step in 54-56.

The piano in 55 concludes its use of material associated with *B* and plays the three-note quaver upbeat figure mentioned above in typical contrary motion to that in the violin (see Ex. 29).

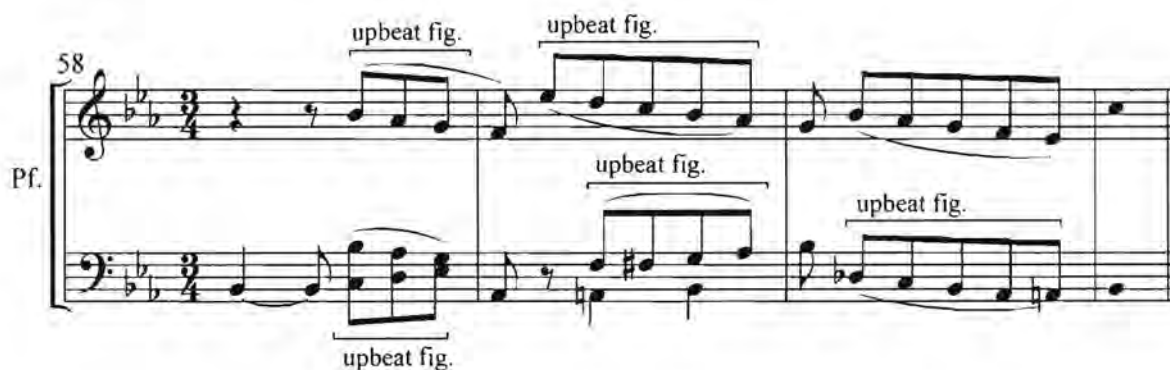
From 56-60, the idea played in the strings in 52-55 is shortened, the dotted crotchet being omitted. In 56, the violin plays a six-note descending scale, in 57 a five-note descending scale. The articulation, interestingly enough, to some extent negates the idea of either the five-note or the three-note upbeat, as four notes are slurred. Such apparent contradictions between motivic structure and slurring are not uncommon in Fauré's writing, and may be considered another manifestation of the ambiguity that is characteristic of his style. At the same time, the bass in the piano in 57 plays a three-note upbeat figure (first encountered in 53). The figure in the piano describes a semi-chromatic returning scale figure and anticipates that in the bass in 60.³⁸

³⁸ A chromatic returning scale figure occurs also in the viola in 61.



Ex 28.: Contrapuntal writing between the violin and piano showing typical contrary motion and with motive c_2l and upbeat figures

The three-note figure anticipates that in the piano's answer to the violin, the shorter upbeat generating a kind of stretto effect. The piano continues with two bars comprising an exact imitation of the violin's six- and five-note scales (59-60). Here, the articulation suggests that each upbeat figure is five notes (cf. 52 in the violin). The texture in this passage (56-61) is still polyphonic, but with less independence between the voices.



Ex 29.: Imitation by the piano of the violin's voice in 56-57 showing upbeat figures and contrary motion between the right and left hand

In this passage, the viola and cello play contrapuntal figures based on subsidiary material.



Ex. 30.: Subsidiary material used in 52-61

2.3.5.1. Intervallic structure, contour, ambit and phrase structure of B

The intervallic structure is, except for the leap of the octave, predominantly conjunct (with the exception of any leaps from one unit of c and its constituents to another).

The contour is scalar, the nucleus of the theme c , describing a three-note (38) or four-note (39-40) scale; this is extended to encompass the interval of a fifth in the viola and sixth in the cello in 41-42¹. In the viola the ambit is then extended to a full octave plus a third (42-47).

The phrase structure is fairly straightforward, comprising a pattern of four- and six-bar phrases (38-42¹+42-47; 48-52¹; 52-56¹+56-61).

2.3.6. Codetta

The codetta comprises material from A .

In the first four-bar phrase (62-65), the strings play motives a_1 and b : the first three bars (62-64) constitute a unit of a_1+b+a_1 ; the fourth bar, a unit of $b+a_1+a_1$. In the first two bars (62-63), a_1 descends a whole-tone to b which in turn ascends back a whole-tone to a_1 as the material does in the original theme. In the third bar (64) a_1 ascends to b which ascends to the next a_1 so that the figure describes an ascending three-note scale. In 65, the figure $b+a_1+a_1$ also describes an ascending three-note scale.



Ex. 31.: Motivic units a_1+b+a_1 and $b+a_1+a_1$ of the first phrase of the coda played in the violin

The passage is modal and passes through several modes before slipping back into E flat major in 65.³⁹

In 66 the piano plays two bars of $a_1 + b + a_1$ as played by the strings in 62-63. In 67, the last a_1 is altered to a_2 .⁴⁰ In 68 the piano continues with the figure $b + a_1 + a_1$, but instead of describing an ascending three-note scale, the figure returns to its starting note, C flat.



Ex. 32.: Motivic units $a_1 + b + a_1$ and $b + a_1 + a_1$, first phrase of the coda in the piano

In these bars, the strings play a counter-theme. In 66 the figure comprises a rhythmic retrograde of the octave leap figure from *B*. The three-note upbeat figure is used in 68.



Ex.33.: Counter-theme in strings based on subsidiary material

From 69-71, the strings adapt the $b + a_1 + a_1$ idea to $b_1I + a_1 + a_1$ which takes the form of a returning scale-figure labelled x_2 . The motive b_1I rises in a chromatic four-note scale to the first note of a_1 occurring on the second beat of the figure (69^{1-2} , 70^{1-2} and 71^{1-2}) and from which the figure descends in a three-note scale overlapping with the start of the repeat of the figure (69^2-70^1 , 70^2-71^1 , 71^2-72^1). The figure is played first in the violin and repeated down an octave by the viola and then down another octave by the cello.

³⁹ As with so many modal passages in Fauré, the passage may also be explained tonally, although in this instance, the modal implication is very strong. The modes are, respectively, Mixolydian (62), Aeolian (63) and Dorian (64) on C. See Chapter 3 pp.236 and 278 for a detailed discussion.

⁴⁰ Cf. 8 and 124ff (pp.22 and 45).



Ex. 34.: Last phrase of the codetta comprising returning scale-figure x_2

2.3.6.1. Hemiola and phrase structure

A hemiola is suggested in 62-63 by the melodic and harmonic oscillation over the first four beats, and again in 64-65 by the displacement of b in 65.

The phrasing in *66ff.* is irregular: 66-68 form a three-bar phrase which is answered by a four-bar phrase in 69-73¹.

2.3.7. Development

The development, as shown by Table 1.3. on p.14, comprises six sections which are defined mainly by the thematic material used. Although Breitfeld (1990: 6) delineates two principle keys in the development (E flat major in 73-115 and A flat major in 116-158), actual key areas are many and do not specifically coincide with structural development. Each section is, however, delineated by specific textural and instrumental usage.⁴¹

2.3.7.1. 73-99

The development begins with a rather remarkable transformation of the first two bars of A , something which is, to an extent, anticipated by the rendition of the theme in the second phrase of the movement (see p.21). The two bars, played in the piano, are an exact repetition of the theme as it appears in 2-3, only an octave higher. Fauré, however, harmonises the

⁴¹ Cf. Introduction p.11.

melodic line in E flat major and accompanies the line with triplets. The effect, enhanced by the dynamic marking of *dolce*, is to give the theme a gentle quality which lies in stark contrast to the virility of the opening statement. Thomas (1996:61-62) comments that the openings of Fauré's development sections in the chamber music are often characterised by a lessening in dynamic and a relaxation of the rhythmic drive in the piano mostly through arpeggiated quaver triplets.⁴²

The triplets are important as a new rhythmic figure. Although the piano does play sextuplets in the accompaniment in parts of the exposition, the use of triplets as a rhythmic figure is, until this point, absent. The usage here at the beginning of the development (73-99) points to the afore-mentioned tendency of Fauré's to demarcate different structural points through differing textures of accompaniment which, as in this instance, often mean new or different rhythmic figures.

The triplets also become an important feature of a new melodic idea appearing first in 77. This idea, together with a new motive introduced in 76 which comprises a crotchet falling by leap to another note, forms a new extension to the first two bars of *A*. Both these new ideas are derived from the first theme. The falling crotchet motive, which may be called *z*, is derived from the falling fifth of the opening theme (cf. 1-2 and 3-4). The triplet figure comprises two units of *xR* and one of *x* to form a returning-scale figure which is called *x_l*. It is invariably preceded by an upbeat quaver which, together with the first notes of *x_l* forms *y*. The last note of *x_l* and the first note of *z* form *yR*.

Ex. 35.: Opening of the development with new melodic idea based on motives of *A* and new motives *z* and *x_l* and with triplet rhythm

⁴² Cf. the development in *IV* which, while not introducing triplet figuration, does begin with a quiet dynamic and relaxation of mood; see also *I* of the Second Piano Quartet.

The thematic idea as a whole comprises a three-bar phrase which consists of the first two bars of the first theme followed by *z*. This is followed by a four-bar phrase comprising an alternation of the triplet idea and *z*. The two phrases constitute a seven-bar period which, despite the irregularity, does little to alter the serene quality. The idea is presented first in the piano (74-80). It is then played in the violin up a third (the harmony is also a third higher), the cello taking over the last two bars of the four-bar phrase from the violin.

The image shows a musical score for Violin (Vln.) and Cello (Vcl.). The Violin part begins at measure 80 with a triplet of eighth notes, followed by a four-bar phrase. The Cello part begins at measure 84 with a triplet of eighth notes, followed by a four-bar phrase. Various musical notations like 'first 2 bars of A', 'yR', 'y', 'x1', and 'z' are used to label specific musical ideas and their relationships.

Ex. 36.: Development of the opening idea in 80³-87

In 87-99 the idea is developed and varied in a fairly complex contrapuntal texture.⁴³ The contrapuntal writing is based on two ideas: a three-bar variant of the above thematic idea which is introduced by the piano in 87, and a two-bar idea, also derived from the above thematic material and which is introduced in the cello in 88. The latter is appended to the main idea and the two may actually be considered as a single five-bar unit. This is justified by the fact that this unit as a whole is imitated between the instruments. The ambiguity arises because Fauré introduces the two-bar unit as a supposedly separate idea in 88 (see Ex.37). The entry of this idea one bar after the piano also gives the illusion at first that this voice is the imitation of the piano's line. Fauré often plays with imitative ideas in this manner.⁴⁴

The three-bar idea comprises the second bar of *A*, a free augmentation of *z* and a variant of the triplet figure. The last triplet group continues down to form a gapped-scale figure rather than turning up to form the returning-scale figure of the original. This variant is called *x*₂. The two-bar idea comprises the second bar of *A* and *z*1 in free augmentation.

⁴³ The contrapuntal writing results in some interesting forms of displaced resolution (see Chapter 3 p.196).

⁴⁴ See Introduction p.13.

87 Pf. 2nd bar *A* *z* aug. $xR + xR$ *yR* *gapped scale* x_I

90 Pf. 2nd bar *A* *zI* aug.

Ex. 37.: The five-bar idea, divided into two units of three and two bars respectively

The complete five-bar idea is played in imitation down a fifth and at the distance of two bars in, respectively, the viola and the cello. The violin imitates the cello an eleventh higher, but only for four bars, the second bar of the two-bar figure (*zI* augmented) being replaced by a further bar of a_I (97) which in turn leads to a concluding figure comprising $x_I R$ (98).

93 Vln. 2nd bar of *A* *z* aug. x_I *cresc.* *molto* *f*

96 Vln. 2nd bar of *A* $x_I R$ *p*

Ex.38.: Variation of the five-bar figure in the violin

The idea is imitated a last time in the piano, but only for three bars: the two-bar idea is omitted altogether, being replaced by another bar of *z* augmented followed by one of xR .

95 Pf. 2nd bar of *A* *z* aug. x ext.

98 Pf. *z* aug. $x_I R$

Ex. 39.: Variation of the five-bar idea in the piano

It is in the violin's voice that the climax of the section is reached in 95 with the triplet scale-figure. It is supported an octave lower by the viola from 94-98².

The interval of z in 74-87 is diatonic, comprising a perfect fourth when it occurs after the first theme fragment, and an octave when it occurs after the triplet figure. In 88-99, the interval is invariably a diminished fourth when the motive occurs in the main melodic voice. The inversion of z invariably comprises a perfect fourth.

2.3.7.2. 100-115

100 marks the return to a regular semiquaver texture in the accompaniment. In 100-103¹, the first phrase of A is played in free inversion by the violin. Deviations include the use of a_1 , which replaces the crotchet on the second beat of the theme's third bar (cf. 102² with 4²) and the use of the melodic figure associated with b (but with a falling second instead of the usual falling third) where b_1^v is used in the original (cf. 4³ with 102³). The interval between the semiquaver of the first a_1 and the first note of b is now a minor second instead of the characteristic major second (cf. 2²⁻² with 100¹⁻²). Interestingly, the viola plays an isolated instance of b at the outset of its counter-melodic line on 100².

The image displays two staves of musical notation. The top staff is labeled 'Strings (Vcl. 8ve below)' and the bottom staff is labeled 'Vln.'. The top staff contains a melodic line with notes grouped by brackets and labeled 'a', 'x', 'y', and 'b₁^v(xR+1)'. Above the first three notes is the label 'a₁ + b + a₁'. The bottom staff contains a counter-melodic line with notes grouped by brackets and labeled '[a₁ + b + a₁] 1', 'xR', 'y1', and 'x (a₁ + b + a₁)'. The notation includes various musical symbols such as clefs, key signatures, and time signatures.

Ex. 40.: The first phrase of A (1-5) and its free inversion in 100-103

This variant of A is repeated sequentially in the viola in 104-107. The sequence begins a second lower (104-106²), but later migrates to a third lower (106³-107). The interval of the second in 105 is actually that of the diminished third and if one regards the intervals of the sequence in terms of semitones, the passage presents an interesting 'expansion' of interval

from one (100) to two ($105-106^2$) to three (106^3-107^1) to four semitones (107^{2-3}).⁴⁵ The sequence is melodic, but not harmonic.

The bass-line in $100-103$ is a fairly typical 'walking bass,' the contour of which is generally in contrary motion to that of the theme. The bass also produces some interesting harmonic progressions involving quartads.⁴⁶

In $108-109$, the first bar of the above is repeated to create a two-bar pattern which is then itself repeated in $110-111$. This form of alternation, in this instance both melodic and harmonic, is typical of Fauré and is often associated with modal writing.⁴⁷ The violin enters on the upbeat to 110^2 with the first bar of A minus the last semiquaver. The entry of the theme is metrically displaced, with the upbeat occurring in the middle of the bar rather than at the end.

Ex. 41.: Two-bar pattern comprising the first bar of A in inversion in counterpoint to the first bar of A metrically displaced

In $112-115$, the piano takes over this idea from the violin and repeats it four times. In the first three instances ($112, 113$ and 114), the thematic idea is fragmented even further, the last dotted quaver now occurring as a rest. The effect of a displaced bar-line is more ambivalent, the idea only being reinforced in $114-116^1$ where the fragment is presented complete. The idea presented in the piano in the previous phrase is taken over in the viola and cello as counter-

⁴⁵ See Introduction p.12.

⁴⁶ See Quartads in Chapter 3 p.204.

⁴⁷ See Introduction to Harmony p.141. Suckling (1946:96-97) refers to this as a typical rocking motion.

material.⁴⁸ The one-bar fragment is not used in an alternating pattern, but is repeated sequentially three times. The first two repetitions occur up a third, the third up a second. The first two sequential repetitions are also harmonic.

Ex. 42.: Extension of the idea in Ex. 43

2.3.7.3. 116-129¹

This section continues the flowing semiquaver texture. Interestingly, it is the only part of the development in which Fauré uses material from *B*. This is combined with material from *A* (116-124) and also with subsidiary material (125-128).

The two phrases 116-119 and 120-123 (the latter is extended – see below) constitute two half-phrases, the first comprising material from *B*, and the answering two bars, material from *A*.

In the first phrase (116-119), the violin and viola play the material from *B*, the cello, material from *A*. The violin plays *c* and the three-note crotchet figure (see 38-39) of *B* (116-117). As far as pitch contour and rhythm are concerned, the two bars are an exact repeat of the original. The key is now A flat major and *c* begins on the third of the key rather than on the fifth as it

⁴⁸ The use of the viola and cello in unison is remarkable. The more usual practice is to double the instruments at the octave. The practice seems more typical of French composers, Saint-Saëns doubling the violin at the unison with the cello in the First Piano Trio Op.18 in II.64-67. Fauré uses this form of unison writing quite frequently, other examples occurring later in the Quartet (see, for instance in III p.85) and a particularly long example occurring in the Piano Trio between the violin and cello in 44-60 (a full 17 bars).

did in 38. The entry of instruments is reversed here with the violin introducing the idea and the viola answering in 117. The interval of a second between the two entries is the same as in the original, but displaced an octave lower (that in the original was a major second; here it is a minor second).

In 118-120², the cello plays the first two bars of *A* followed by the downward leap *z*, characteristic of the theme as it appears in 73 *ff*. The latter figure concludes this phrase which overlaps with the second phrase (120). The new phrase beginning in the viola appears to commence with the octave leap and syncopated rhythm derived from *A* (see 11-12), but which is also associated with *B* (see 49). The first note of 120 may, however, be regarded as the end of the previous figure (the three-note descending scale in 119). In this case, the new phrase may be seen to begin on the second quaver of 120. In 120-123 the music of the previous phrase is repeated, but in different octaves. *B* now occurs an octave lower in the viola and cello (120-121), while *A* occurs an octave higher in the violin. The downward leap *z* is omitted here and replaced instead by *a*, the viola doubling the violin an octave below at this point (i.e. in 124).

The musical score for Ex. 43 consists of two systems of three staves each, labeled Vln., Vla., and Vcl. The first system covers measures 116 to 119. In measure 116, the violin has a triplet of eighth notes marked with a 'c'. In measure 117, the viola has a triplet of eighth notes marked with a 'b'. In measure 118, the cello has a triplet of eighth notes. In measure 119, the violin has a triplet of eighth notes. The second system covers measures 120 to 124. In measure 120, the violin has a triplet of eighth notes marked with a 'c', and the viola has a triplet of eighth notes marked with a 'b'. In measure 121, the cello has a triplet of eighth notes. In measure 122, the violin has a triplet of eighth notes. In measure 123, the viola has a triplet of eighth notes. In measure 124, the cello has a triplet of eighth notes. The score is marked with 'A incomplete' in measures 119 and 120. There are also markings 'z' and 'c' in measures 121 and 122 respectively.

Ex. 43.: *B* and *A* together

In a counter-melodic line, the cello enters with *c* in 123. This bar, together with the following five bars (124-128) where *c* is extended in the piano, represents the only passage in which motives from *A* and *B* are sounded together and used contrapuntally against each other.

In 125-129¹, ideas associated with subsidiary material combined with *a*₂ and *z* are sounded in all three strings in a fairly complex contrapuntal texture against the extended version of *c* which is played in the piano. The two-bar figure comprising *a*₂, *x*, *yR*, *xR* and *z* is played in the violin in 125-127. The cello imitates the figure for one and a half bars two bars later and two octaves below in 127-128. The motive *z* is omitted from the cello's entry and replaced by *xR*. The viola plays subsidiary material in predominantly straight quavers against this.

The original extended version of *B* on the viola (44-47) consisted of four bars. Played here on the piano (124-128), it is extended by a further bar.

The musical score is written for four staves: Violin (Vln.), Viola (Vla.), Cello (Vcl.), and Piano (Pf.). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score begins at measure 124. The Violin staff features a melodic line with various motives labeled above and below the staff, including *A*^v, *yR*, *x*, *xR*, and *z*. The Viola staff plays a more rhythmic, quaver-based pattern with motives *yR* and *xR* labeled. The Cello staff enters in measure 127 with a motive labeled *yRI* and *y*. The Piano staff provides a continuous accompaniment with a motive labeled *c ext.* indicated by a bracket below the staff.

127

Ex. 44.: Complex contrapuntal texture comprising material from *A* and *B*

2.3.7.4. 129-152

The last phrase of the previous section overlaps with the first phrase of the new section, which is marked by off-beat semiquaver figures and block chords on off-beat quavers in the right hand of the piano. The material in the section is again exclusively derived from *A* and is based on the figure appearing in 4. The figure is metrically displaced, a_1 occurring as an upbeat to the bar rather than on the first beat of the bar as it did in 4, and is passed among the strings in a six-bar phrase (128^2 - 134^2).

128³ cf. 4

132

Ex. 45.: Fragment of *A* derived from 4 in imitation

The piano plays the figure in free inversion in the following four-bar phrase (134^3-138^2). The figure occurs three times here in sequence down a third.



Ex. 46.: The above idea in inversion

The above six- and four-bar phrase idea is repeated in $139-148$ a third higher and with different instrumentation as regards each string entry in $138-144$.

In 148^2 , a regular semiquaver flow is restored and a new sequence comprising the figure in 4 begins in the bass. The initial upward leap of a fifth (148^3-149) is not repeated in the sequence, but is replaced by a descending second so that the line describes a descending scale. The sequential repetition occurs down a fourth four times, the last a_1 replaced by a_2 . This melodic line forms the bass which results in some very interesting harmonic events.



Ex. 47.: The fragment from Ex. 45 in sequence

The viola imitates the figure in the bass in a free inversion at the distance of the crotchet for one bar after which it develops its own independent line using a_1 and b . The violin imitates the viola's line of 149 in 150 a fifth higher for one bar and then joins the viola an octave higher in $151-153$, with a_1 featuring prominently in 152 .

1.3.7.5. 153-158

The concluding phrase of the development is a six-bar phrase which comprises ascending semiquaver scales (cf. the descending semiquaver gap-scale in 14-17) and full block chords in the piano. The semiquaver scales are passed in dialogue between the piano and string body. In the last two bars, the interchange between the two instrument bodies is quickened as they swop smaller scale-fragments of four semiquavers.

2.3.8. Recapitulation

The recapitulation differs only in certain key areas from the exposition, and these are given in Table 1.3 on p.15.

2.3.9. Coda

The coda uses material exclusively from the first theme. The opening of the coda (219-229) corresponds to the codetta of the exposition (62-72), now in C, rather than in E flat major.

The music deviates from that of the codetta in 229, the phrase ending being altered to carry the music forward into the closing idea. The figure comprising *b* plus *a*, which is used in the preceding bars (226-229) is used in 230. The cadence into 230 suggests that the new phrase begins here, even though the material is similar to that of the preceding phrase. This bar, which is in D flat major,⁴⁹ together with the next two bars (231-232) forms a three-bar linking phrase to the next four-bar phrase which begins again on the tonic.

The idea in 231-232 comprises the first two bars of the theme (motives *a+b*) as it appears at the beginning of the second phrase of the movement, i.e. without semiquaver upbeat. The theme is, barring key, the same as the original except that the last note of *a* rises a step to the first note of *b* (instead of descending cf. 2, 6 etc.).

⁴⁹ The phrase also constitutes a *modal excursion* to C sharp Aeolian (see Chapter 3 p.287).



Ex. 48.: Idea comprising $b_1l + a_1$ and a_2 and $a_1 + b + a_1$

The violin plays a short idea comprising the upbeat motive a followed by a_1 and b_1 . (The descending scale xR is also apparent). The upbeat is metrically displaced, occurring from the first to the second beats of the bar (cf. *110ff.*). The idea is repeated three times in sequence down a fifth, and a fourth time (also down a fifth) by the viola and cello in unison (236).



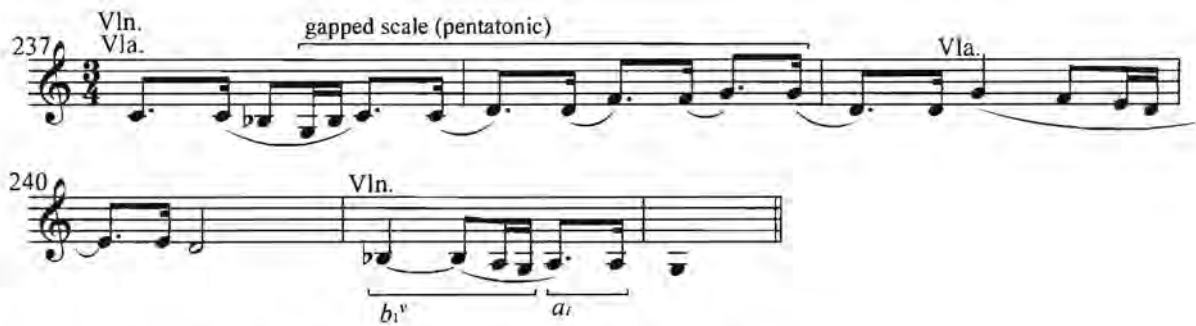
Ex. 49.: Sequential repetition of a , a_1 and b_1

The last section of the coda (237-247) again uses a seven-bar grouping. The first four-bar phrase is extended by three bars of subdominant and dominant harmony to make a seven-bar phrase before the music finally cadences into C major. The final C major chord is held for four bars.

The material in 237-239¹ is a variant of the first phrase of A in a modally altered C major. The theme maintains the characteristic whole-tone between the last semiquaver of a and the first note of b even in the major mode.⁵⁰ The leap of a third from the last beat of the first bar to the first beat of the second is altered to a second, resulting in a different version of the pentatonic scale as gapped scale. The first two bars of the theme are played by both violin and viola, the viola continuing alone with the last two bars, and the violin concluding the phrase with a

⁵⁰ The B flat hints at Myxolydian on C. However, the passage may be considered in F major – see Modal writing in Chapter 3 p.273.

crotchet tied to $b+a$. The final cadence lingers, typically, on the IV key area, Fauré slipping the leading note proper in at the very last in 243.⁵¹



Ex. 50.: Close of *I* with original theme in modally altered C major

2.4. 2nd movement

2.4.1. Overall structure

This movement is the only scherzo-movement which Fauré actually designates ‘Scherzo.’ The movement is in a traditional three-part form with a contrasting trio as the middle section. The overall structure is indicated in Table 2.1.⁵²

	Scherzo (S1)	Trio	Scherzo (S2)
Bars	<i>I-221</i>	<i>222-383</i>	<i>384-459</i>
Principle key	<i>Eb</i>	<i>Bb</i>	<i>Eb</i>
Length	221 bars	162 bars	75 bars

Table 2.1. Structural schema of scherzo and trio

⁵¹ Fauré often delays the insertion of the leading note until the last moment with the leading note proper often being preceded by its flattened form, the subtonic (cf. pp.17, 146 and 272 ff.).

⁵² Winterbach (2003:24) sees the structure as an adapted rondo form, ABACA, with C as the trio, and draws a parallel between this movement and the scherzo in Schumann’s Piano Quartet which has two trios.

The first statement of the scherzo section (S1) and the trio themselves each comprise a three-part structure and closing section (see Tables 2.2 and 2.3). In the second **A** section of S1 (**A**¹), the material in 52-99 is omitted, as are the entire **B** section and linking passages. It is this abbreviated form of the scherzo which returns after the trio as S2 (see Table 2.4.).

The linking passage 88-99 comprises thematic material from the **A** section. Its classification as linking passage is justified by the return of the same material later in 133-142¹ where it leads to the reprise of **A** (i.e. **A**¹).

	A	Linking section	B	Linking section	A¹	Closing section
Bars	1-87	88-99	100-132	133-142 ¹	142-192	193-221
Principle key areas	<i>Eb</i> (c), g, B <i>b</i>	g, <i>Eb</i>	g, B <i>b</i> , <i>Eb</i>	<i>Eb</i> , f	<i>Eb</i> (c), g, B <i>b</i>	<i>Eb</i>
Length	87 bars	16 bars	29 bars	9 bars	49 bars	31 bars

Table 2.2. Structural schema of S1

Table 2.3 shows the structure of the trio. Again, the middle section (**B**) and the return of **A** (**A**¹) are each much shorter than the original **A**, **A**¹ being curtailed by a closing section.

	A	B	A¹	Closing section
Bars	222-295 ¹	295 ² -327 ¹	327 ² -359 ¹	359 ² - 383
Principle Key Areas	B <i>b</i>	B <i>b</i> , D <i>b</i> , f/F	B <i>b</i>	B <i>b</i> , (<i>eb</i>), <i>Eb</i>
Length	73 bars	32 bars	32 bars	25 bars

Table 2.3. Structural schema of trio

As mentioned above, S2 consists of A₁ from S1, followed by a closing section.

	A	Closing Section
Bars	<i>384-426</i>	<i>427-459</i>
Principle Key Areas	<i>Eb (c), g, Bb</i>	<i>Eb</i>
Length	43	32

Table 2.4. Structural schema of S2

The first six bars of pizzicato in the strings at the outset of the movement set up the characteristic rhythmic pulse (see p.11), while also establishing the three-bar phrasing and harmonic pattern which characterise much of the scherzo. The material is thematic and is later developed into a subsidiary idea (see p.65).

The phrase structure of S1 and S2 consists mostly of three-bar units which are grouped to form six-bar periods.⁵³ The phrasing in the trio is, by contrast, four-bar, although here the phrase structure is complicated by an ambivalence in metre (see pp.71-73). The latter is a characteristic of the movement as a whole, the scherzo itself displaying a play between 2/4 and 6/8. It becomes even more evident in the two main themes in the trio where the actual bar-line becomes completely obscured.

The movement is also characterised by ambivalence in tonal centre, with vacillation between relative major and minor keys.

⁵³ The only exception occurs in *48ff.* (see pp.58-59).

2.4.2.1. *Motivic structure*

S1 is essentially monothematic, the music generated mainly by variation of the thematic ideas presented at the opening. The theme as it first appears in the piano in 7-12 may be called *A*. The main motives are presented in the first three-bar phrase of the theme which is played by the piano (7-9). Two three-note motives may be identified: *a*, the mordent-like figure formed by notes 1-3 of *A*, and *b*, a step plus a leap in the opposite direction, formed by notes 4-6. The ambit of the leap at the end of *b* is variable; when descending it is either a fifth, sixth or seventh. The two motives often occur together as *a+b* or *b+a*. When used at the beginning of a phrase, *a* usually occurs without upbeat (see 7, 10, 13, 16, 25, etc.). When occurring within a phrase, the motive is usually preceded by the two-note upbeat which constitutes the start of *b* (see 25-26, 52-53, etc.).

A further fragment of thematic material which becomes thematically and structurally significant, is the two-note figure in the middle of 9 and 12. The figure, consisting of a descending second, can be related to the first two notes of either of the other motives, but is perhaps best regarded as variant of *a*. It is labelled *a_l*. It is mainly used across the beat so that the first note of the figure is an upbeat to the second.⁵⁴

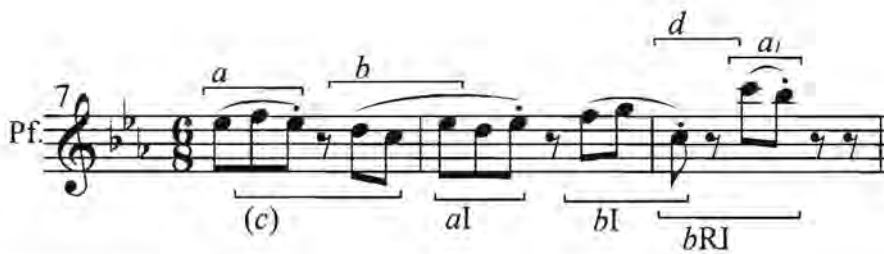
The motive also occurs as an octave leap in the accompaniment in the piano (see 52-53, 55-56 and 66 ff.).⁵⁵ As in *I*, the leap of an octave is an important figure in its own right and is associated with several motivic structures. The octave leap is labelled *d* and may be discerned, for instance, from C5 to C6 in 9.

A figure latent in *A* which emerges later as an important motive, is the descending scale figure usually constituting either three or four notes. This is labelled *c*.⁵⁶

⁵⁴ Cf. *a^v* in *III*.

⁵⁵ *a_l* appears also in harmonic inversion (*a_lH*) as an upward leap of a seventh in the violin (see p.59).

⁵⁶ Although the figure *c* can be discerned on the page before *b*, its labelling reflects the fact that it only becomes aurally recognisable as a motive later on.



Ex. 51.: Motivic structure of *A*

2.4.2.2. *Melodic contour*

As can be seen in Ex. 51, the *a+b* heard at the start of the theme is immediately inverted, the only variable being the interval of the leap contained in *b* which, as mentioned above, is not constant.

Melodically, the first eight notes of the theme clearly revolve around E flat and may be described as a figuration or ornamentation of the note. Ferguson (1969:49) remarks that when the theme (referring to *A*) is presented in its alternative rhythm in the strings (see Ex. 56), it becomes clear that *a* is actually a mordent. The F in *a* acts as an upper auxiliary and the D in *aI*, as a lower.

Fauré uses a similar mordent-type figure in the Fifth Nocturne Op.37 in 61-71. The triplet figure on the first beat of both bars is, barring articulation, exactly the same mordent figure as that in the Scherzo. The rhythm of the second half of 61 of the Nocturne differs from that in the Scherzo, but the pitch contour of the last two notes is the same. In 71 of the Nocturne the mordent figure in the second half of the bar is inverted, as it is in the Scherzo, while the tied note means that the last two notes act as a kind of upbeat figure to the following bar (cf. *b*).⁵⁷

⁵⁷ A further example occurs in 11 of the Second Piano Quartet, but in this instance, the mordent and scale figures occur in reverse order. The scale figure in this case descends, then ascends over a total of three bars, preceding the mordent figure which occurs in the fourth bar of the complete figure (see 11-14 and 15-18). The mordent figure itself becomes a feature in 18-23 as does a three-note scale based on the rhythmic pattern of the mordent.



Ex. 52: Fifth Nocturne, mordent figure in 61-62 and 71-72

A comparison of the two opening phrases of the Scherzo and of their pitch contour is given below. The motivic material is repeated in the second phrase, with only the last two leaps altered. The music in the second phrase is more conclusive, mainly due to the introduction of a leading note and implied perfect cadence in C minor. The vacillation between relative major and minor is an important feature of the movement: the first three periods (1-6, 7-12, 13-18) all start in E flat major and end with perfect cadences in C minor.



Ex. 53.: Comparison of the opening phrases of A

2.4.2.3. Intervallic structure

The melodic writing is predominantly conjunct and this serves to place the occasional leaps in relief. As mentioned above, the leap of an octave is important (cf. I and III) both as a thematic figure (see for instance 68 and 104ff.) and in the accompaniment (see for instance 52ff.).

Leaps of various intervals occur throughout the movement in diverse metrical positions and are sometimes preceded by a single-note upbeat (see below).

2.4.2.4. Hemiola

If considered without the accompanying *pizzicato* chords in the strings, the melody implies a hemiola in 7-8 and 10-11: the third quaver is heard as the second beat, the fifth quaver as the third beat of an implied 3/4 bar. The hemiola is, as previously noted, characteristic of Fauré, and, in this instance, typical of the rhythmic play in the scherzo and trio.



Ex. 54.: Hemiola in 7-9

2.4.2.5. Permutations and variations of the theme

The following example shows the first permutation of the theme in the movement (13-18). The variant, which may be called A_1 , makes use of octave displacement: the motive *a* now occurs an octave lower (left hand), while a variant of *b* occurs at the original pitch of the theme in its first statement. Fauré uses a similar technique in the Fifth Nocturne, although the example in that work is more complex.⁵⁸ As can be seen from the example below, *c* is now readily apparent, while *b*, clearly evident in the first statement of theme *A*, is sacrificed in the first bar of the figure. The octave leap *d* is now also heard in the first two bars.



Ex. 55.: First phrase of A_1

An important feature, mentioned in the discussion on the overall structure of the movement (see p.52), is the interplay between the metres of 6/8 and 2/4. The theme as it appears in the

⁵⁸ The idea, occurring in the *cantabile* section (49ff.) is reprised a third up, but in a segmented form including repetition of segments.

strings occurs invariably, with the exception of the violin, in 2/4. This rhythmic variation of the theme may be called A_2 . In its initial presentation (19-24), the pitch contour is exactly the same as in A .



Ex 56.: First phrase of A_2

Apart from the obvious differences in the metre and in the rhythmic values themselves, A_2 differs from A and A_1 in three significant ways:

Firstly, the rhythmic figure in the 2/4 metre of A_2 is more aggressive than the corresponding triplet rhythm of the 6/8 metre of A and A_1 . This change in mood is supported by the harmony which is in the minor throughout the six-bar period and not just at the end of the second phrase as is the case in A and A_1 . The first notes of each three-bar phrase are also accented.

With a few exceptions, A_2 occurs mainly in the minor.⁵⁹

Secondly, although the melodic structure of A_2 is the same as A , the motivic structure differs. The motive b is now truncated by the bar-line and the two quavers that would have comprised the upbeat of this motive should rather be considered as a part of the four-note scale motive c . The motivic structure of the line is now based on a combination of a and c , a fact which is borne out by the way A_2 is developed in *31ff*. A_2 may be regarded as a simplification of A in that the motives occurring across the beat and the bar-line play no significant role.

Thirdly, A_2 differs from A and A_1 in its instrumentation. As referred to above, the strings, apart from the violin, play the theme only in its 2/4 version (i.e. as A_2). The piano also plays snatches of the 2/4 version, but only for short two-bar interjections (43-44, 133-134, 180-182). This is another instance of Fauré's tendency to define or demarcate structural ideas through instrumentation and texture.⁶⁰

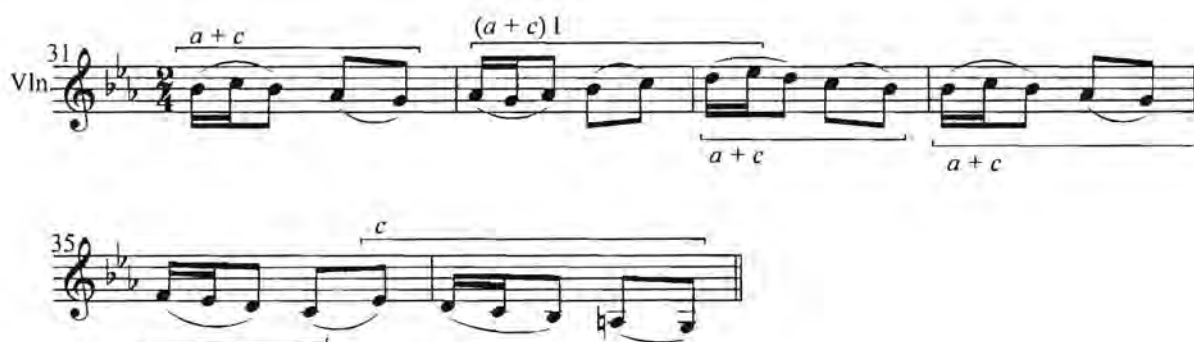
⁵⁹ In 66-76^I, A_2 occurs in the major.

⁶⁰ Cf. Introduction p.11 and see *I* (p.37).

The first 24 bars mark the introduction of the main thematic ideas: A , A_1 and A_2 . (Two more variants occur in 76 *ff.* and 106 *ff.*; these are discussed below.) These ideas are varied, developed and used in combination to further the musical discourse from this point on.

In 25-30, the opening three-bar phrase of A is combined with the answering three-bar phrase of A_1 in the piano. Fauré uses the downward leap found in b to effect a brief modulation to B flat major.

A_2 is used in 31-36. The following example indicates how A_2 is extended and developed, mainly through extension of the scale motive c as can be seen in 32, 35 and 36. The writing, except for the leap in 35, is conjunct (cf. A).



Ex.57.: A_2 extended and varied

In 37-42, Fauré uses A_1 and in 43-48, A_2 in dialogue between the piano and viola. The three-bar phrase 46-48 is extended by one bar in which the piano plays a crotchet triplet figure based on the scale figure c .⁶¹ The phrase structure here is ambiguous. The next two bars (50-51) could also be seen as an extension of the phrase 46-48, or, alternatively, as a short two-bar phrase. The material in the strings as well as the harmony seems to confirm the former: the viola takes over the piano's triplet idea suggesting a continuity there, and the non-chord notes decorating the V^7 over 49 and 50 finally resolve in 51.

Where the strings come to rest in 51, the piano plays A . The idea could be seen to conclude on 52', forming an overlap with the next phrase (which itself contradicts the phrase-ending of the strings), or to continue over into 53 and 54 and end on 55'. The latter is justified by the material the piano plays which is thematic (it plays d in the rhythm and metric placement of

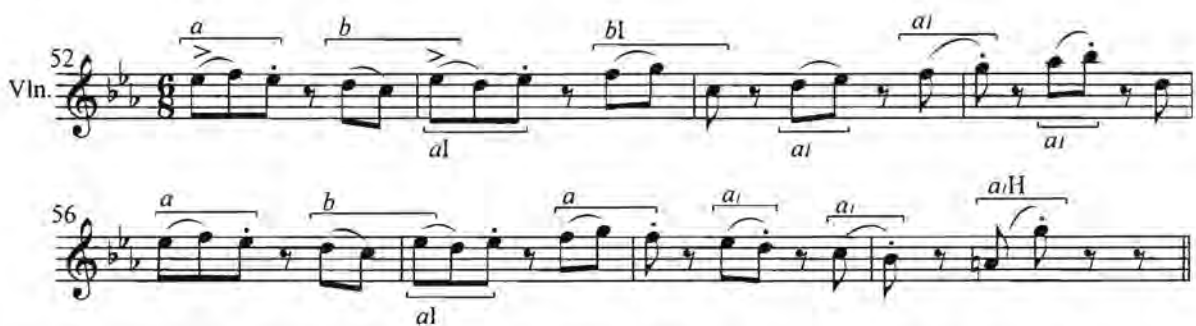
⁶¹ This scale figure and that played counter-thematically to A_2 in the piano in 46-48 form part of the subsidiary material of the movement (see discussion below).

a_1) and which, as such, is a continuation of the theme appearing in the previous two bars. This entails a phrase structure which contradicts that in the string body, which has a four-bar phrase from 52-55.

The harmony and a later sequential pattern in the piano (see below) suggest, however, that a new phrase does begin in the piano in 52 together with the strings.

The above passage demonstrates several aspects typical of Fauré with regard to phrase structure: the use of overlapping phrases, the use of different phrase structures between melodic/thematic material and the harmony, and different phrase structures between instruments or instrument bodies.⁶² The ambiguity generated here is typical of the movement as a whole.

As mentioned above, the violin is the only string instrument in which the 6/8 form of A occurs (52-71). The theme, as it appears in this instrument, is characterised by the use of a_1 and by the use of a single-note upbeat which occurs as a link between the two phrases which make up the period (see 55-56, 63-64). The upbeat, which is exclusive to the violin, acts mainly as a device to maintain the momentum of the music, but does become more significant in 68 and 70 where it describes the upward octave leap d . The leap occurs complimentary to the climactic build up of the music at this point. The four-bar phrase structure, set up in 46-49, is continued throughout this passage, the motive a_1 being used to extend the usual three-bar structure.⁶³



Ex. 58a.: A extended through use of the upbeat figure a_1 (Note that H refers to the harmonic inversion of the motive – see p.7)

⁶² Cf. the A section of *III* (see pp.87-88). See also Introduction p.13.

⁶³ The motive a_1 and its function in extending the three-bar idea to a four-bar idea is anticipated in the piano in 52-53.



Ex. 58b.: *A* featuring *c* which is extended through *A*₂

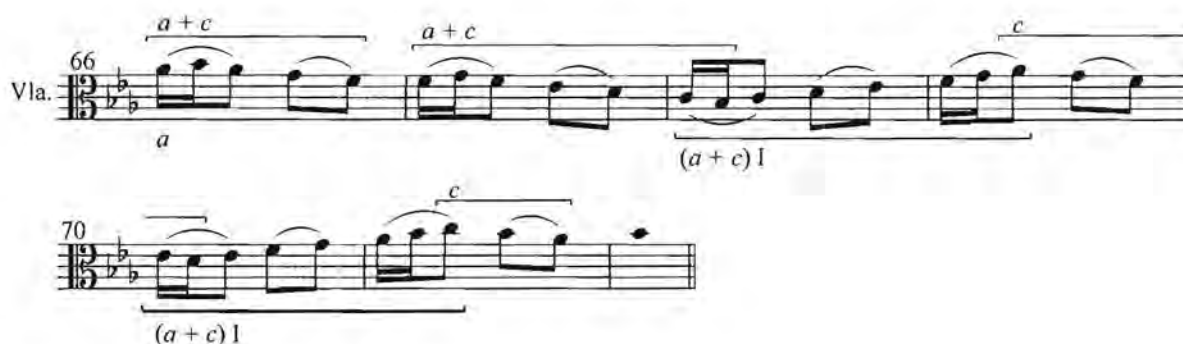
The scale-figure *c* is apparent in the violin in 68 and 70 and in each case it is followed by *a*. Although *a* is on the first half of the bar and *c* on the second, the figure is grouped as *c+a*. In 76ff., the order of this figure is reversed to *a+c* (see below). The use of *c* here as a three-note descending scale anticipates the use of *c* in 72-75 where, as part of *A*₂, it is extended to just under two octaves. 72 is climactic, the preceding four bars increasing the tension towards this point through rising dynamic, rise in register and a quickening of the musical discourse through contraction of the motivic units.

In 54-55, the piano plays a figure which may either be considered as a returning scale figure related to *c* followed by *a+c*, or as two overlapping scale figures. The situation is ambiguous: while the mordent figure of *a* is clearly discernible in the first half of 55, the way in which the figure is used in sequence in 58-59 (albeit varied sequence – *c*! is now *c*) suggests that the conception of the figure is that of the two overlapping scale figures.



Ex. 59.: Figure in piano based on *a* and *c*

The theme A_2 is played counter-thematically to the above idea in the violin in 66-72². The writing, which is completely conjunct, again uses the combination of a and c with great flexibility. In 69 and 71 a returning scale figure occurs and, while this does not become a significant feature of the Scherzo, it does occur in two subsidiary motives discussed below.⁶⁴



Ex. 60.: A_2 with returning scale figure idea

A further variant of A occurs in 76-87. The idea, which is labelled A_3 , is introduced in the violin (76-79) and taken over and varied by the piano (81-87). The motivic structure is similar to that of the 2/4 version A_2 (cf. also 68 directly above). In the violin, the one-bar unit of $a+c$ is repeated twice in stepwise sequence, concluding with a retrograde of the first four notes of the unit.



Ex. 61.: A_3 which is based on a sequence of $a+c$

In the piano's response (80-83), it is bI which is combined with c . The one-bar unit is repeated three times in sequence down a sixth. In 84-87, the unit $a+c$ is played twice in stepwise sequence and a third time down a fifth.



Ex. 62a.: Variant of A_3 based on $bI+c$

⁶⁴ The returning scale figure becomes significant in the fourth movement where it is used thematically.



Ex. 62b.: A_3

The passage 88-99 comprises the linking material to the **B** section of the Scherzo (see p.18).

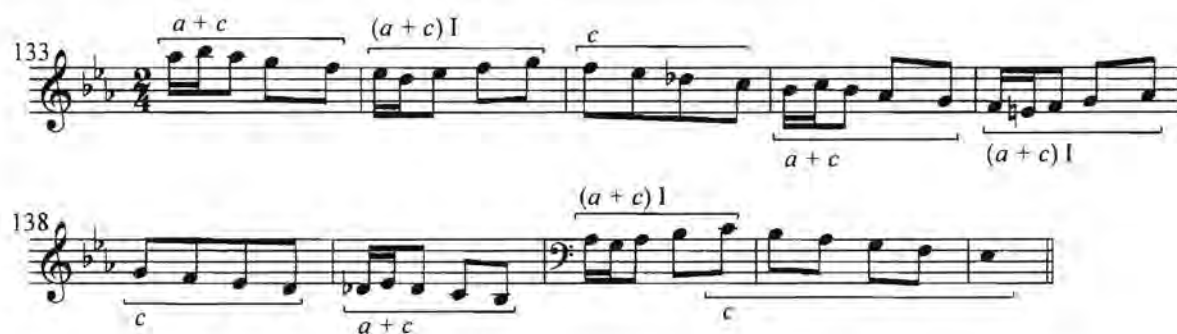
The material is derived from A_2 and subsidiary material.⁶⁵

In 88-93, a three-bar idea comprising two bars of A_2 and one bar of subsidiary material occurs twice sequentially up a fourth in the piano. The mordent figure in the second bar of A_2 is inverted in the sequential repetition (cf. 89 with 92). The passage also includes a chromatically inflected four-note ascending scale based on c which may be considered as subsidiary material (see p.66) This six-bar idea is repeated in the strings in 94-99.



Ex 63.: Idea based on motives from A_2 and a subsidiary scale figure cl

In the corresponding linking passage back to A^1 (133-142²), the above figure is varied: the third, fifth and sixth bars are inverted, resulting in a three-bar unit that is repeated sequentially down a seventh, and extended to a further repetition down a sixth.



Ex. 64.: Variation of the idea in Ex. 62

⁶⁵ Subsidiary material is discussed below on p.65 ff.

The **B** section of S1 starts in 100. The phrase 100-105 comprises material from A_2 (played in the strings), an important subsidiary idea (played in the piano's right hand) and the octave leap d . The latter two link the phrase to the further variant of the theme occurring in 105²-129 which may be called A_4 .

The image shows a musical score for Violin (Vln.) and Piano (Pf.) starting at measure 100. The Violin part has a treble clef and a key signature of two flats. It contains several measures with notes and rests, with brackets above indicating motifs labeled A_2 , d , and d . The Piano part has a treble clef and a key signature of two flats. It contains several measures with notes and rests, with a bracket above indicating a motif labeled A_1 . A bracket under the Piano part from measure 100 to 105 is labeled 'Subsidiary theme'.

Ex 65.: Link to **B** comprising material from A_2 , d and a subsidiary theme

A_4 comprises the motives a_1 and d and is juxtaposed against the counter-thematic idea mentioned directly above (played now in the strings). The variant is contained in a three-bar phrase and consists of a dotted crotchet which acts as an upbeat to a two-bar unit based on a_1 and d . This itself is followed by another dotted crotchet. The idea, occurring first in G minor (105²-108), is repeated a tenth up in B flat major (108²-111) to make up a six-bar period.⁶⁶ The octave leap usually occurs from the dotted crotchet upbeat to the following quaver, a grace note at the lower octave to this quaver emphasising the leap.

The first phrase, starting on the dotted crotchet on 105², overlaps with the previous figure and the leap up, accommodated to fit the previous melodic line which ends on an F sharp, is now a sixth. The leap of the octave d is nonetheless contained in the grace-note appended to the first quaver of 106. Motives a_1 , b and c are also present, the latter forming a returning scale-figure.

The six-bar period described above is answered by another six-bar period in which the idea is varied slightly. The octave leap at the beginning of the idea is missing, the upbeat crotchet now tied to the first quaver of the following bar. The leap does however, occur at the end of the phrase, but this may be seen as displacement of the repeated note (cf. the Ds in 107). The second phrase (114-116), which is basically an echo of the first, is played in the strings. The

⁶⁶ The key centres in the entire passage (100-126) are rather ambivalent with vacillation between G minor and B flat major (100-117), and C minor and E flat major (118-126) – see Triads on III pp.150-152.

use of the string texture at this, the softest and lowest point of the passage as a whole, evinces Fauré's exploitation of the characteristic timbre and texture of the strings.



Ex. 66: A_4

The first six-bar period of this G minor theme is repeated in E flat major with slight variation (117^2 -123). Two linking bars (124-125) precede the next second six-bar period (126^2 -132). This period, which is in F minor, is varied more radically. Except for the dotted crotchet upbeat, the second phrase of this theme is omitted. The dotted crotchet seems instead to act as upbeat to the counter-thematic idea described above which, in the first phrase, reaches its highest point and in the second, is marked *p* and occurs pizzicato in the violin and cello, a texture and dynamic which allows this theme to come through.

The themes A_2 and A_4 are used in the closing section of S1 and of S2. The music begins to differ from that in **A** three bars prior to the actual closing section itself (190 and 429 respectively). The violin takes over the triplet figure (cf. 49-50) played in the previous phrase (187-189) by the piano and then the viola. The violin passes the figure onto the cello in 191, while it plays two bars of A_2 . This three-bar phrase (190-192) acts as a kind of link to the closing section proper which begins in 193. The melodic material, i.e. A_2 , seems to flow across the phrase and into the closing section (see the violin in 191-194) so that the actual boundary seems ambiguous.⁶⁷ The three-bar phrase (193-195) ends with a subsidiary scale-figure (see pp. 66-67). It is repeated in 199-201 and followed, in both instances, with A_4 played in both the viola and cello (196-198 and 202-204). The following nine bars start with a repetition of the three-bar unit of 199-201 followed by five repetitions of the ascending scale. The grouping of bars, ostensibly three times three, is rather ambiguous, with both thematic

⁶⁷ Cf. II. 46ff. (pp. 58-59) and see Introduction p. 13.

and accompanying material suggesting a hemiola-like two-bar grouping, reinforced by the augmentation of the scale in 211-212.⁶⁸

2.4.2.6. *Subsidiary/Counter-thematic material*

In 100²-105, what seems to be a new idea is introduced in the piano (Ex. 65 above). The idea is, however, derived from the arch described by the violin in the first three bars of the movement.⁶⁹ In the latter example (100²-105), the arch is more expansive, rising over three bars and falling back to the same register over three bars. Both figures rise and fall in uniform dotted crotchets, and utilise only chord notes. In both cases, thirds feature prominently and the apex is reached by the leap of a fourth. The former also uses seconds, while the latter consists entirely of thirds and fourths, thus forming a strong contrast to the largely conjunct motion of *A*.

The new figure described above is taken up by the strings, with the violin and viola playing the figure in octaves (106²-114) and the cello imitating the two upper strings freely at the distance of two bars in 108²-114.

Harmonically, this passage is interesting and typical of the scherzo's harmonic scheme with a vacillation between the relative keys B flat major and G minor.

The idea is repeated freely in 118-132. In this instance, the cello enters first. Unlike the previous occurrence where the idea was first stated completely without any imitation, here imitation of the idea begins immediately. The imitation is more complex, all four instruments entering as separate voices. The imitation occurs here at the distance of three bars. The order of entry is: cello, violin, viola, the cello again but in pizzicato, and finally the piano which only plays the ascending half of the arpeggio figure over two and a half bars. The figure in the piano leads straight into the linking figure mentioned above. The key areas here veer between C minor and its relative major, E flat.⁷⁰

⁶⁸ The harmony here is rather interesting, comprising the root position of the doubly augmented fourth chord and a modal excursion onto a non-diatonic mode – see Deceptive chords p.239 and Modal writing p.290 in Chapter 3.

⁶⁹ This view is corroborated by Ferguson (1969:47).

⁷⁰ Cf. Triads on III p.142 ff. in Chapter 3 for the importance of the mediant degree in Fauré's music.

Vln. 1 *pizz.*

Ex. 67a: The opening pizzicato figure

100
Pf.

Ex. 67b.: Development of the pizzicato figure into a subsidiary theme

Several scalar figures, which may all be seen as derivations of *c*, occur as subsidiary material throughout the scherzo. They may be used thematically (see below), but mainly function counter-thematically. The material is differentiated from the thematic material through use of rhythm: the main material uses quavers in the 6/8 metre, or the semiquaver/quaver units in the 2/4, whereas the subsidiary figures tend to use either straight quavers or longer values.

47 *Pf.* 

Ex. 68.: Subsidiary scale figure

A variation of *c* comprising a rising whole-tone scale occurs thematically in 48-49¹ (viola). It recurs several times as part of the thematic discourse from 195-210, and in 211-212 is heard in rhythmic augmentation. The examples in 195, 207, 208 and 211-212 describe the augmented fourth and may be related to Fauré's tendency to outline the tritone in his melodic writing.

Vla. 48 



Ex. 69.: Subsidiary scale figures

The chromatically inflected four-note scale figure appended to A_2 in the passage 88-99 (played first in the piano and then the strings) and later in the passage 133-141 (played only in the piano) has been discussed above (see p.57 and Ex. 63). The scale is likewise based on c and occurs in the rhythm of four consecutive quavers.

Another chromatic scale figure occurs in the rhythm of crotchet triplets in 49 and 50, and 187-192¹.



Ex. 70.: Chromatic scale figures

The use of returning scales is mentioned above. A returning scale figure is used in the accompaniment in the piano in 54 and 58-59 (see above p.55 and Ex. 59).

Several scalar ideas comprising a scale in one direction and a step in the opposite direction may also be identified. These are referred to as 'rounded' scale figures. Examples occur, for instance, in 72-74 in the viola and in 80-82 in the violin and viola. They can be related to the retrograde of $a+c$, but the final note is generally altered, disrupting the mordent effect.



Ex. 71.: Rounded scale figures

2.4.3. Trio

The first ten bars of the trio (222-231) effect a transition between the three-bar phrase structure of the scherzo and the four-bar phrase structure of the trio, while establishing the bass-pattern that is to predominate in the movement. The phrase structure in these ten bars constitutes two three-bar phrases followed by two two-bar units. The latter pattern and accompanying phrase-structure are maintained wherever *B* (see p.69) is played in the strings.

The bass pattern, which constitutes a quaver on each dotted crotchet beat leaping an octave or fifth, occurs either as a pedal point or as a real bass. The pattern is important in the rhythmic drive that it generates and in its autonomous nature. At times it appears to act independently of the melody and even of the harmony.⁷¹

The phrase structure of the melody, supported in part by the harmony, comprises four pseudo 2/2 bars (equivalent to bars 231²-239¹ – pp.71-73) displaced by a crochet. This stands in direct contrast to the left hand pattern in the piano part, which emphasizes the written metre through

⁷¹ Ferguson (1969:55) comments that the piano accompaniment seems 'independent of the string parts.' The independence of the bass produces some rather interesting effects as regards the harmonic compounds in this passage – see Pedal points p.258 in Chapter 3.

change of pitch class at the bar-line, and through placing of the delimiters on the first beats. The right hand also reinforces the bar-line by alternating bars of rest and 6/8 figuration.

2.4.3.1. Motivic structure

The trio consists of two main thematic ideas, *B* and *B*₁, both of which are based on the same rhythmic pattern and which share similarities in melodic contour, structure and phrasing. *B* is introduced by the strings in 231²-263¹ and then repeated by the piano in 263²-294¹. It consists of two distinct sections (see Ex. 72a and Ex. 72b), each comprising two statements of an autonomous eight-bar phrase concluding with a cadence onto the tonic of B flat major. *B*₁ (295²-327¹), on the other hand, which is exclusive to the strings, starts with an eight-bar phrase which concludes with a cadence onto the V of B flat. This open-ended phrase is repeated in varied sequence, and extended to make up a 32-bar passage which passes through several keys.



Ex. 72a.: *B* first phrase



Ex. 72b.: *B* second phrase



Ex. 72c.: B_1 first phrase

The motivic structure⁷² of all three above phrases is based on three motivic units, two of which are derived from the scherzo: a step up followed by a leap in the same direction which, as a new motive, is labelled e ; the leap up and step down which is the retrograde inversion of b (bRI); the ascending scale followed by a step in the opposite direction which is related to the retrograde of $a+c$, and the 'rounded scale' which, for the discussion here, is labelled f . The motive bRI (cf. y in I) occurring in 233²-234 may be seen as eR with octave displacement in that, had the F occurred an octave higher, the notes $F-D-C$ would make eR . Also evident is the motive c in B_I .

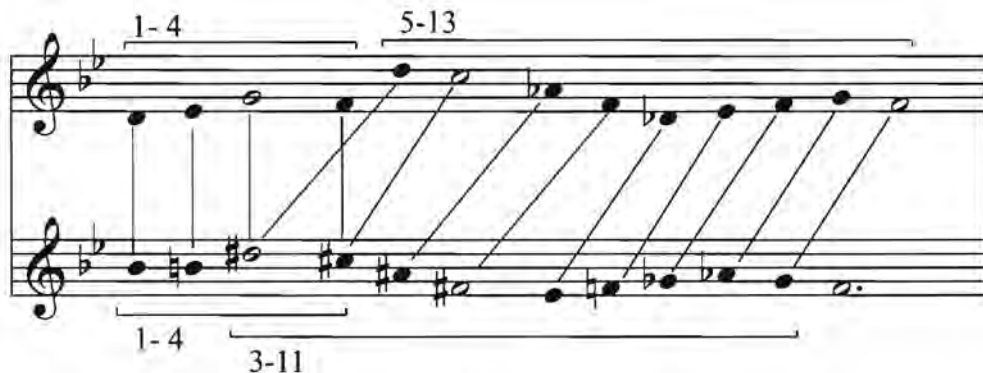
A scalar structure is again prominent in the design. Although not strictly a motive, the descending arpeggios in both phrases of B are also indicated.



Ex. 73.: Motivic structure of B and B_I

⁷² Note: the introduction of the motives here is based on the order of their appearance in the music; this is not always alphabetical as some of the motives have already been identified in the scherzo.

A comparison of the two phrases constituting *B* shows that two segments of the first phrase (notes 1-4 and 5-13) are overlapped in the second (notes 1-4 and 3-11). The rhythmic structure between the two phrases remains, with the exception of the last three beats, exactly the same. The shift in corresponding pitch contour resulting from the overlapping of segments in *B* results in the same nine-note melodic shape occurring in different metrical positions in the two forms (cf. 234-238 and 249-254).



Ex. 74.: Comparison of the first and second phrases of *B*

B_I is more conjunct in intervallic structure with only two leaps, although the melodic contour is similar to *B* (ascending to the apex in the first half, descending to the lowest pitch and returning to the centre with a smaller ascent and descent).

While both themes contain several smaller motivic units, these units are not used or developed outside the context of the longer thematic scheme in *B*. The phrase of *B_I* is developed, but the development is based, with the exception of the last four bars, on the phrase as a whole rather than on motivic units. This contrasts markedly with the writing in the Scherzo which exploits the smaller units as independent entities.⁷³

The melody and accompanying harmonic rhythm of both *B* and *B_I* provide one of the more striking examples of rhythmic ambivalence in the Quartet. The theme does not conform to the divisions of the bar-line and seems to suggest a 2/2 metre starting with the two crotchets as an upbeat figure (see Ex. 75b). The ambiguity arises from the tied notes, the harmonic rhythm and the phrasing suggested by the melodic contour.

⁷³ Schubert has a similar tendency to construct longer lyrical melodic lines from smaller motivic cells, presenting and developing the longer theme as a whole, rather than using the respective components as a source for development, an example being the second theme from the Symphony in B Minor.

The original metrical notation and harmonic analysis, followed by the implied metrical notation, is given for both phrases below. In 231^2 - 235^2 and 248^2 - 252^2 the harmonic rhythm reinforces the implied 2/2 metre. In 236 - 239^1 and 252 - 255^1 , however, the situation is more ambivalent: the harmonic rhythm reinforces the written 2/4 metre, but, as a continuation of the line in its implied 2/2 metre, these bars may equally well be interpreted in 2/2.

Despite the rhythmic ambiguity and implied phrasing in 2/2, the period structure of eight bars of 2/4 remains intact (231^1 - 239^1).

231² displaced metre

Bb: I IV VII⁷(⁵#) — I — bVII — bIII^{b5} — IV^{b7} bIII^{b5} VII⁴ I —
 I+V — (Bb Dor.: VII III IV⁷ III)

Ex. 75a.: Metric displacement supported by the harmony (space deleted)

Vln.

Ex. 75b.: Notation of the theme in the implied 2/2 metre

247² displaced metre

A#/Bb: I bII B: I V⁷ V A#/Bb Locr.: II I VI Bb Phryg.: II II⁴⁻⁵ #III⁷ Bb: III^{b5} VII^{b7} I
 or VI⁷

Ex. 75c.: Metric displacement supported by the harmony



Ex. 75d.: Notation of the theme in the implied 2/2 metre

B_1 presents a somewhat less ambiguous situation. The leap onto the highest note at the beginning of the phrase makes it easier to hear it as the first beat. The suggestion of a 2/2 metre is reinforced by the change in harmony every two bars, which now corresponds with the bar-line and which lasts for the entire phrase and for the entire 32 bars comprising the theme. The harmonic rhythm increases in 299-302, but this does not affect the implied metre or phrase structure. Only the tied notes in the melody recall the displaced metre of B .

295
Vln.
Vcl.

eh: V 7 6 4 3 2 1 Bb Aeol.: IV (Db: II) VII⁷ (V⁷) bb: V_b⁷

Ex. 76.:

2.4.3.2. Structure of B_1

The structure of B is given under 2.4.2.1. Both phrases of the theme are repeated without variation except in instrumentation and accompaniment (see below).

Each successive phrase of B_1 , on the other hand, is varied, leading the music to a climactic point half way through and then back down to a conclusion.

B₁ consists of four eight-bar phrases, each divided into two four-bar half-phrases. The first two phrases comprise an ascending leap followed by the returning scale figure *fl*, another leap up and a descending scale. In the third phrase, the first four bars are repeated with slight variation an octave higher (the opening leap is varied from a sixth to a fifth to accommodate the starting note – see directly below). The fourth phrase resembles the first two: the initial upward leap is followed by a descending scale, another upward leap and descending scale-figure.

Each successive phrase begins on the same note on which the preceding one ended. The first phrase begins with the leap of a fourth, the phrase starting and ending on the same note (F). At the beginning of the second phrase, the interval of the leap is increased to a sixth. Apart from the opening leap, however, the interval relationship of the phrase is maintained so that the phrase ends a third higher. The third phrase, also opening with the leap of a sixth, is climactic: the melody and dynamic level of *B₁* reach their highest point thus far. The highest point in pitch actually occurs in the repeat of the four-bar idea (3/6). Paradoxically, though, the dynamic marking here (*pp*) is at its lowest, the four bars acting almost as an echo of the idea, and demonstrating Fauré's superb ability to judge climactic tension and denouement.⁷⁴

In the final phrase, the first four bars maintains the pattern of an ascending leap followed by a descending scale; the second half however, comprises a leap up followed by a scale down.

⁷⁴ Fauré supports the lower dynamic and higher register with a change in instrumentation: the viola takes over from the cello in the doubling of the violin at the lower octave for the four highest *pp* bars. The passage provides an example of Fauré's fine sense of instrumental texture and colour.

295 Vln. 4th $f1+1$ 3rd c

303 6th $f1+1$ 3rd

310 c 6th 3rd

317 c 3rd c

324 5th desc. scale-f figure 3rd

Ex. 77.: Motivic and intervallic structure of B_I

2.4.3.3. *Subsidiary material*

The triplet figures in the strings are reminiscent of those in the scherzo and are based on the motives a , b and c .

264 Vcl. $a1$ b $a1$

268 Vln. $a1$ a c ext. $a1$

Ex 78.: Triplet figures based on a , b and c

2.4.3.4. Key and texture

The contrast between *B* and *B_I* is subtle, but notable. As already suggested above, it is realised in part by the very slight difference in intervallic structure, the difference in implied phrasing and the smoother writing. Key and use of texture also contribute.

The key of *B* as well as that of *B_I* is slightly ambivalent (see Exs. 74a, 75c and 76), the suggestion of a modal centre being fairly strong. Nonetheless, if considered in purely tonal terms, the two phrases in *B* are in the major, while those in *B_I* are in the minor.

When the strings have the theme, the accompaniment in *B* is characterised by a continuous two-bar figure in the left hand of the piano which leaps either an octave or a fifth (see below) and, in the right hand, by triplet figures describing descending broken triads. The latter figure is not continuous but occurs every second bar in bars 1-4 of the theme's period, and then continuously for three bars in bars 5-8 of the period.

The musical score for Ex. 79 consists of two systems. The first system, starting at measure 231, shows the Violin (Vln.) and Piano (Pf.) parts. The Violin part begins with a piano (p) dynamic and features a melodic line with some slurs. The Piano part has a continuous two-bar figure in the left hand and triplet figures in the right hand. The second system, starting at measure 236, continues the same parts. The key signature is two flats (B-flat and E-flat) and the time signature is 8/8.

Ex. 79.: Accompaniment of *B*

When the piano has the theme, the accompaniment is characterised by off-beat chords while the strings play the filigree triplet figure described above. The figure, which invariably begins on the second beat of the bar (see Ex. 78 above), often coinciding with the accented tied note in the theme, sounds as if it begins on the first beat of the supposed 2/2 bar.

In *B*, the accompaniment is more flowing, consisting of continuous triplet arpeggios in the piano.

The texture of accompaniment in each respective section supports the texture in the thematic writing itself: that in the scherzo is marked by frequent rests between the figures and accented notes in the melody.⁷⁵ The trio is characterised by smooth, continuous writing. A notable aspect of the trio is the parallel motion and homophonic rhythm of much of the strings writing – a style of writing which is unusual for Fauré.

2.5. Third movement

2.5.1. Overall structure

Orledge (1979:65) describes the *Adagio* of the Quartet as ‘perhaps the zenith of Fauré’s first period.’ The movement is similar in mood to the *Elégie* Op.24, written soon after the Quartet in 1880, and anticipates the slow movement of the Second Cello Sonata Op.117 written in 1921. Both these works are also in the key of C minor and share the same texture.⁷⁶

The movement is in ternary form. The relationship between the key centres of each section is, similar to that in *I* and the Scherzo, based on keys a third apart, in this instance tonic and VI. The opening of the movement has strong modal connotations and displays the same ambivalence in key as did *I*. The modal qualities are present throughout the *A* section, with even the final cadence of *A* being modal.

⁷⁵ Ferguson (1969:48) remarks that the style of the scherzo anticipates a twentieth-century kind of pointillism which was later to be used by, for instance, Anton Webern. It is perhaps more appropriate to see it as a further evolution of the sprightly and transparent writing used by Mendelssohn in his scherzi, a point also made by Ferguson (1969:49).

⁷⁶ The piano writing in all three works features block chords moving in steady crotchet values at the opening and throughout much of the movement.

	<u>A</u>	<u>B</u>	<u>A¹</u>	<u>Coda</u>
Bars	1-25	26 ¹ -64 ¹	64-93 ¹	93-105
Principle Key Areas	c, (Ab)	Ab, f	c, (Ab)	c
Length	25	39	30	13

Table 3. Structural schema of III

The **B** section is substantial, displaying some of Fauré's finest contrapuntal writing as well as remarkably complex harmonic writing.

As can be seen from the above table, **A¹** is slightly longer than **A**, the extension resulting from an extended cadence. Apart from the extended cadence, the melodic content of **A¹** is an exact repetition of that in **A**. The piano accompaniment, however, differs substantially, the block chords occurring now only in one of the hands against demisemiquaver figuration.

The coda consists of transformed thematic material from **B**.

The phrase structure generally comprises four- or eight-bar units. **A** and **A¹** are characterised by overlapping phrases between the different instrument bodies, while the writing of **B** is, for the most part, more homogenous, despite the complex individual voicing.

2.5.2. A section

2.5.2.1. Motivic structure

Most of the motivic material for the entire movement is presented by the piano in the opening eight bars. The material, specifically that of the two outer voices, although apparently subsidiary, contains all the motivic structures which occur in the principle thematic material.



Ex.80: The first eight bars of the piano part from which motivic structures are derived

The first motive comprises an octave leap up followed by a step in the same direction and this will be called *a*.



Ex.81.: Motive *a*

Nectoux (1991:252) refers to the combination of the rising octave leap and major second as an iconic figure in Fauré's melody, and one which signifies 'tragedy and grandeur.' He refers specifically to the theme which opens the slow movement of the Quartet, commenting that this is the first instance of its use. He lists, amongst others, the royal theme of Ulysses from Fauré's opera *Pénélope* as a later development of this melodic figure.



Ex.82.: Royal theme of Ulysses from *Pénélope* (Prelude, 42-43)

The octave leap is structurally extremely prominent and important in both the **A** and **B** sections. It is also associated with a step in the opposite direction and this motive is labelled

a_1 .⁷⁷ The motive occurs in 9-10 and 11-12 in the violin and may be also discerned in the bass in the left hand of the piano in 5-6 and 6-7. The octave leap in the latter two examples may, however, be seen to result from octave doubling in which case, the motive falls away. (In 6-7, the motive would also imply an octave displacement, the 'step down' occurring to the G an octave lower).



Ex.83.: Motive a_1 in the bass

All motives comprising a leap up followed by a step down where the interval of the leap is not an octave will be called b . The first example of this motive occurs in 1 in the left hand of the piano where the leap up is a (compound) fifth.⁷⁸



Ex.84.: b in the bass

A motive occurring first only in 17, but which is associated with b , is the step down and leap in the same direction where the leap is any interval other than the octave. This is called b_1 .

The motive is mentioned here as, along with a , a_1 and b , it contains a two-note stepwise crotchet figure which moves across the bar-line and which is itself significant as a motive. As this motive appears first in 1-2 in association with a , it will be called a^v . The motive is essentially a motive within a motive and always appears within the main motive a , a_1 , b or b_1 .

Thus, at the opening, both a and a^v occur, with a^v heard against its own inversion in the bass (as it is in 3-4, 9-10 and 11-12).

⁷⁷ The motive a_1 takes on full structural significance in the **B** section, where it forms the basis for the main theme of that section.

⁷⁸ Cf. y in the first movement and bRI in the Scherzo.



Ex.85.: Motives *a* and *a*^v

If one discounts the octave displacements of the piano, *I*-5 forms an ascending five-note scale which may be called *c*. This scale-figure forms the main element of the theme of the A section (introduced in the strings in *I*-8), which will be called *A*. Ferguson (1969:62) corroborates this view, commenting that although the material in the piano in *I*-8 appears to be a chord accompaniment, it contains the main motive (i.e. *c*) in augmentation.⁷⁹ A three-note scale motive, which as a derivative of *c*, will be called *c*_I, occurs in the upper voice of the piano in 7-8.⁸⁰



Ex.86a.: The implied five-note scale figure *c* in the upper voice of the piano



Ex. 86b.: The scale figure *c* as the main melodic motive in the strings

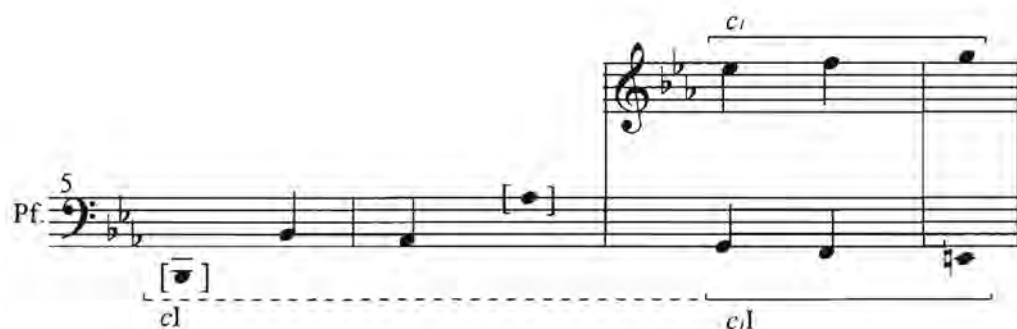
The motive *c* is also apparent in the bass line. Discounting octave displacements, the full five-note scale in inversion (*c*_I) may be discerned from B flat (5²) down to E natural (8). The three-note scale in crotchets which ends this figure is also significant and will be called *c*_I_I. The contrary motion between *c*_I_I and the three notes in the upper voice of the piano (*c*_I), as

⁷⁹ Ferguson (loc.cit) actually draws a link between the five-note scale motive *b* and what he identifies (perhaps rather fancifully) as the 'main motive' of *I* viz. the figure outlining the fifth from the C on 2³ to the G on 3³ of *I* (see p.12), commenting that *b* is 'extracted' from this 'motive'. This is perhaps more clearly seen in the scale figures occurring in *III.10* and *III.12* (see also p.13 FN 15).

Breitfeld (1991:75) also remarks upon the thematic function of the piano's upper line, but sees this rather as an independent counterpoint to the string melody.

⁸⁰ Cf. *x* in *I*.

well as the general contrary motion between the bass and the line in the strings is noteworthy and, as previously noted (see p.11), typical of Fauré.



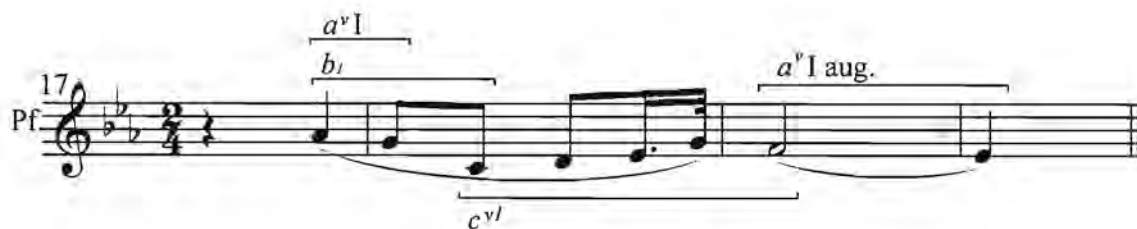
Ex. 87.: c_I , c_I and c_I

A variant of the scale idea occurs in the piano in 10-11 and 12-13. This is the first instance where the piano plays a motivic figure independent of an accompaniment function (see phrase structure below). In this instance, the figure is not wholly scalar, but begins with the leap of a third. The scale itself is chromatic so that the interval spanned by the motive is still a fifth, but, in this instance, a diminished fifth. This variant will be called c^v .



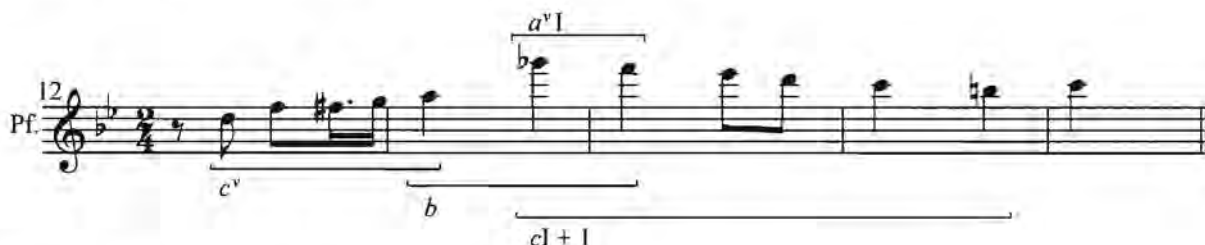
Ex. 88.: Variation of the scale figure, c^v

A further variant of c occurs in 17 ff . Again the leap of the third is combined with the scale figure, but, in this instance, it occurs at the end of the figure rather than at the beginning. The scale here is diatonic and outlines the perfect fifth. In these instances, Fauré turns the figure back in on itself so that it descends back to the F rather than extending it upward as in 2-7 and 10-15 (see below). The entire figure is labelled c^{vI} . This figure overlaps with a^{vI} which occurs in free augmentation in 19-20. The motive a^v that was heard in alternation with c in 1-5 and in 9-12, is now incorporated into the start of the principal melodic idea, yielding the motive b_I which overlaps with c^{vI} .



Ex. 89.: Further variant of the scale figure c^{vI} with motive $a^v I$

Conflation of the motives $a^v I$, b_I and c^{vI} in one voice may also be discerned in 12-14 where corresponding motives c^v , b and $a^v I$ (overlapping with a descending scale-figure which extends to 15) are combined in a single line in the piano.



Ex. 90.: Conflation of the motives $a^v I$, b_I and c^v

The idea is anticipated in the thematic discourse at the opening of the movement itself. If one considers the piano and string lines in 1-5 as one entity rather than as two separate ideas, the motive a^v occurring in melodic alternation with c produces a single melodic idea:



Ex. 91.: Conflation of the piano and string lines into one idea comprising a^v and c

A similar situation occurs in 9-12 where the piano and violin lines may be combined:



Ex. 92.: Conflation of the violin and piano lines yielding $a^v I$ and c^v

This prepares the way for the conflation described above (see Ex. 91).

The motives c and a^v are also discernable in several subsidiary voices: c_1I is played in the viola in 9-10 and 11-12, while a chromatic version of c_1I is played in the cello in 11-12. Similarly, a chromatic c_1 occurs later in the violin and cello in 17-18, the same scale recurring in the piano in 19-20 and 21-22.

The image displays three musical staves, each representing a different instrument and a specific measure range. The first staff, labeled 'Vla.' (Viola), shows measures 9 and 10 in 2/4 time with a key signature of two flats. It contains a four-note descending scale: G3, F3, E3, and D3, with a bracket above labeled c_1I . The second staff, labeled 'Vcl.' (Cello), shows measures 11 and 12 in the same time and key signature. It contains a chromatic version of the scale: G3, F3, E3, and D3, with a bracket above labeled c_1I . The third staff, labeled 'Vln.' (Violin), shows measures 17 and 18 in the same time and key signature. It contains a chromatic version of the scale: G3, F3, E3, and D3, with a bracket below labeled c_1 .

Ex. 93.: Subsidiary material based on c_1

The motive a^vI occurs in the cello in 9-10, while a^v is heard in the bass in 9-10 and 11-12 and in the viola in 17-18.

In 24-25, a four-note version of c , which may be called c_2 , occurs in inversion (c_2I) in the viola and cello. This motive concludes the **A** section. In this instance, the figure as a whole comprises two units of three notes descending stepwise interrupted by a step up. This may be considered as a contracted inversion of the opening idea, where three units of ascending five-note scales are interrupted by, respectively, a step down (3-4) and a leap of a third down (5-6).⁸¹ The transition to the **B** section is effected through a freely sequential repetition of the same idea in the piano (see also below).

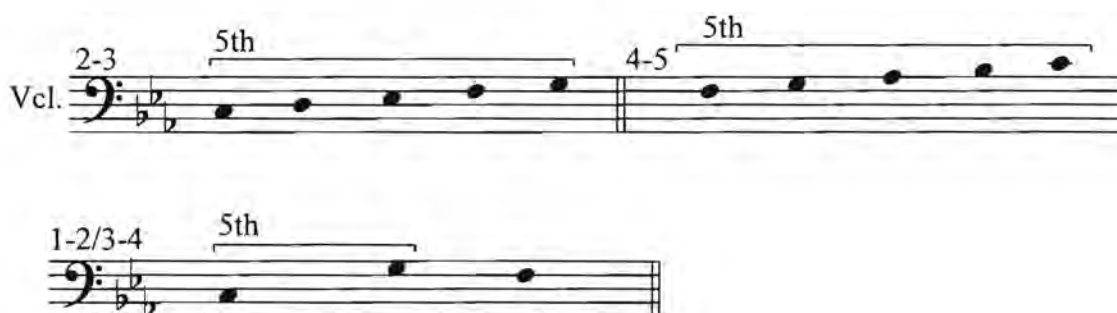
⁸¹ The scale in 24-25, starts from IV and descends a fourth to I (cf. c at the opening which ascends a fifth from I to V in 2-3 and from IV to I in 4-5). The cadence in these bars is modal (see Triads on III p.154, Half-diminished quartads p.203 and Modal writing p.277).



Ex. 94.: Close of A comprising figure based on *c*

2.5.2.2. *Intervallic structure*

The interval of the fifth and octave (see above) are, as in *I*, predominant. The fifth, as mentioned above, is outlined in the main theme *A* of the section (2-3 and 4-5). It is also suggested in the bass line (C to G) in *I*-2 and 3-4.

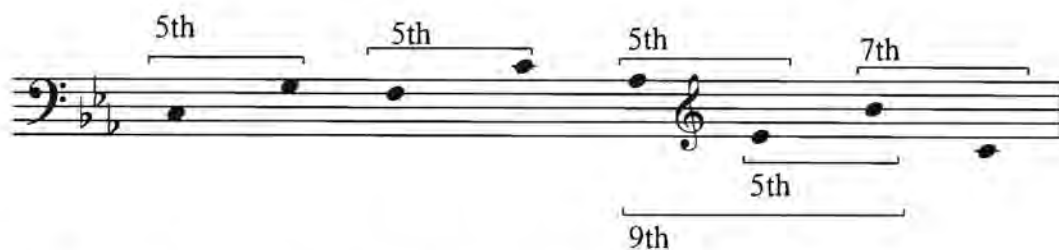


Ex. 95.: Intervallic structure of main theme in *I*-4

The octave, as discussed above (p.79), is a structural part of the motives *a* and *a*₁ (see Exs. 81 and 83).

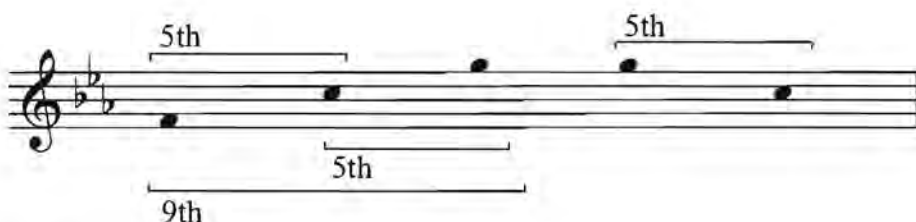
The scale motive *c* is extended beyond the fifth in the first tutti string statement of the theme in 6-7.⁸² Essentially, as a five-note scale, it overlaps with another five-note scale and the two combined extend over the interval of a ninth (see Exs. 96 and 97). Having reached the highest note B flat (i.e. in the string line), the music leaps a seventh down to the tonic, C. This is the first time the main melodic line (i.e. that comprising *c*) descends significantly within a phrase.

⁸² This is another example of unison playing, this time in all three strings (see p.43).



Ex. 96.: Intervallic structure of first statement of *A* in 1-8

The extended ascending scale is repeated in 14-16. The scale starts on F which is IV of C minor (cf. the third statement of *c* which starts on A flat which is VI of C minor, but which may be taken as a temporary tonic). The scale again comprises two overlapping five-note scales which describe a ninth, this time reaching V at its zenith and falling a perfect fifth to the tonic in what is the first real perfect cadence in the home key of the movement.⁸³



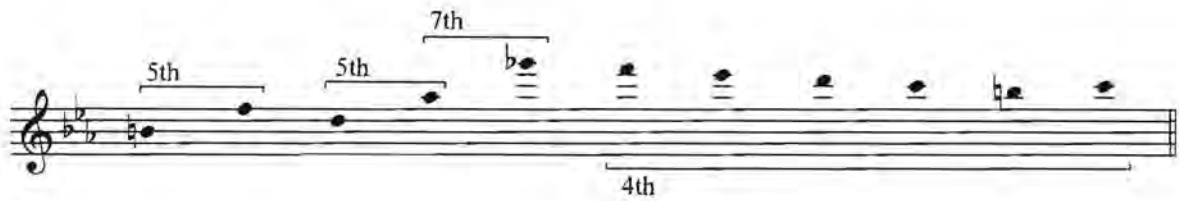
Ex. 97.: Intervallic structure of 14-16

The intervallic structure of the piano's line is given below. The intervals, comprising not only the fifth and octave, but also the ninth and seventh, are similar to those in the string line and again reveal the organic unity of the thematic ideas.



Ex. 98a.: Intervallic structure of 1-8 in the piano

⁸³ See also Modal writing in Chapter 3 p.272.



Ex. 98b.: Intervallic structure of 10-16 in the piano

2.5.2.3. Phrase structure

The phrase structure of the section is interesting and provides a prime example of Fauré's tendency to use motives across the phrase or half-phrase, to write overlapping phrases and also to have different phrase structures in different instruments or instrument groups.⁸⁴

The theme constitutes a sixteen-bar period comprising two eight-bar phrases. This is somewhat unusual, considering the slow tempo of the movement and demonstrates Fauré's ability to sustain a thematic discourse over a considerable length. The larger structure is, however, made up from smaller units, these being the four-bar half phrase and the two-bar unit. Both the two-bar units and four-bar half-phrases are staggered between the piano as one body and strings as another at the distance of one bar.

This tiered structure is also apparent in the separate lines that the piano and string body play: the piano reaches its climax, playing the highest note in its line at *mf*, at the point where the strings are at the lowest point of their tutti statement of the theme in *p* (see 6). The piano and strings do, however, cadence together, the last half-phrase of the strings being curtailed to 3 bars.

⁸⁴ Cf. *II.50ff.* (see p.58-59).

1

two-bar unit

two-bar unit

Vcl. *p*

Vcl., Vla.

Pf.

p

two-bar unit

two-bar unit

5

three-bar half-phrase

Strings

cresc.

mf

cresc.

f

p

four-bar half-phrase

Ex. 99.: Overlapping phrase structures between piano and strings in 1-8

The second phrase comprises a similar overlapping structure, but with a reversal of roles in the first half-phrase: the strings enter one bar ahead of the piano and play material associated with the piano in 1-4 and vice versa. In the second half-phrase (13-16), the roles revert to those assumed in the first eight bars. This exchange of roles is accelerated in the first four bars of the last phrase of the section (17-20), where the exchange occurs over only two bars instead of four. The phrase is, unusually, nine bars long, the overlapping structure continuing throughout and the end of the phrase overlapping with a short link to the **B** section (25²-26).

2.5.2.4. Texture

The texture in this section is noteworthy as an example of Fauré's use of a long succession of slow chords.⁸⁵ Examples occur, for instance, in the song *Le secret* Op.23/3 and in the slow movement of the Second Cello Sonata Op.117. Orledge (1979:263) comments that these chorale-type accompaniments are notable, not only for the harmonic interest, but also for the wealth of contrapuntal writing they contain, this being in evidence for this particular piece in the motivic discussion above.

2.5.3. B section

The theme of the **B** section comprises several motivic units which derive from or are related to those in the **A** section.

The theme, which will be called *B*, is given in Ex. 99, as are the motivic units. All further thematic material is derived from that listed in this first statement of the theme.



Ex. 100.: Principle motives of *B*

The motivic units⁸⁶ are: *a/l* which is an octave leap down followed by a step up, *c* which is the five-note ascending scale, *d*, *b* which is a leap up (excluding the octave) and step down, and *b/l* which is a step down followed by a leap in the same direction (the latter is not prominent in the above example, but can be discerned in 29 and 30, and plays a more important role later). The motive *d*, a two-note descending figure, can be related to the two-note descending figure *a^vl*. The motive is named as a separate unit here, as it is associated with the specific rhythmic figure of a quaver followed by crotchet and as such is a prominent

⁸⁵ Orledge (1979:263-264) comments that this is one of the two principle types of accompaniment patterns used by Fauré, the other, being arpeggiated chords.

⁸⁶ As for the trio in *II* (see p.70 FN 72), the motives are listed according to their appearance in the music and not alphabetically.

feature of the section. Any variant of the motive that deviates from this specific rhythmic characteristic is labelled d^v . The motive c is often extended by one note and this is indicated as $c+1$.

Certain rhythmic elements are structurally important to, and characteristic of the section. These elements differ subtly, but noticeably, from those in the A section and may be seen as a way in which Fauré uses rhythmic elements to delineate different sections, while at the same time generating structural unity.

The most striking difference is in the flowing accompanying texture, based on two new rhythmic elements, neither of which occurred in the A section: a group of triplet semiquavers followed by two straight semiquavers. This gently rocking figure underlies most of the section (27-54), assuming a thematic role from 54-61, while the accompaniment changes in 55 to continuous triplets throughout the bar (with the exception of 56).



Ex. 101.: Principle rhythmic figure of the accompaniment in **B**

The main thematic material of the **B** section is characterised by a flow of quavers starting with an upbeat quaver and followed by two semiquavers occurring, generally, on the fifth quaver of the idea.⁸⁷ The dotted semiquaver plus demisemiquaver rhythm which was such a feature of the **A** section is absent from the **B** section, but the two semiquavers occupy the same metrical position and also occur in an ascending scale of quavers.

The unit of the quaver plus two semiquavers is significant enough to warrant recognition as a rhythmic motive and is labelled x . The two semiquavers alone also become significant, especially as an upbeat figure (see directly below), and are labelled x_1 .

⁸⁷ Straight quavers do occur in **A**, but are not as structurally prominent as those in **B**.



Ex.102.: Rhythmic units x and x_1

The theme is characterised by an upbeat quaver mentioned above. The upbeat occurs later also as a two-semiquaver upbeat i.e. x_1 (*41ff.*) or semiquaver upbeat; the latter is really x_1 with the first note as a rest (*54ff.*). The upbeat is used extensively as incipit for the entries in the many imitative passages that are a feature of this section.

As previously noted, the leap of the octave is an important feature of this section, even more so than in the **A** section (see p.74). It is associated with the above-mentioned upbeat, and this remains the case in any variant of the theme including the inversion. The octave leap from the quaver upbeat is almost invariably followed by a step in the opposite direction to form the motive a_1 (exceptions occur in 52-53 – see pp.96-97).

The thematic material is, except for the last sixteen bars, carried by the string body. The piano, until this point, provides only accompaniment. The accompaniment, nonetheless, is not entirely devoid of thematic elements: the bass describes a five-note rising scale (c) in 27-30, while the upper voice doubles the violin theme in 30-31.⁸⁸ The five-note scale figure in the piano occurs in free augmentation as it did at the start of the **A** section.⁸⁹

⁸⁸ Ferguson (1969:67) recognises the scale motive in the bass.

⁸⁹ Cf. the soprano voice in the piano and string line in 1-8 in the **A** section.



Ex. 103a.: Scale figure in bass

Ex. 103b.: Scale figure in upper line of the piano and in the violin

The accompaniment is fairly thick, comprising full-voiced chords until the piano takes on a thematic role in *48ff.*, at which point the texture becomes thinner. It is, nonetheless, characterised by Fauré's typically strong bass and treble movement as well as impeccable part-writing. Interestingly, the bass and upper voice in the piano move in parallel motion for the first three bars of the section (27-29), this being rather atypical of Fauré.

The theme comprises a four-bar phrase. The first bar (including the upbeat and first quaver of the following bar) remains more or less constant in melodic and rhythmic shape throughout the section even in inversion (exceptions occur in: 39 – rhythmic variation; 50 – melodic variation). The latter half of the phrase is varied more substantially, mainly through altering the placement of the motives *b*, *b₁* and *c* in relation to each other.

The structure of the entire section is based on imitative counterpoint of the theme and its variants. The imitation is complex, but each voice is nonetheless contained in fairly clear eight-bar periods of four-bar phrases throughout the section, except for 52-59 which is

slightly more complex (see below p.98 ff.).⁹⁰ The imitation is usually strict in terms of the head motive after which it is altered, usually to coincide with the phrase-ending.

In the first eight-bar period of the section (27^d-35³), the theme is presented on the violin. In the first phrase (27^d-31³), the first eight notes are imitated firstly by the viola down a seventh at the distance of a minim, and then a minim later by the cello, a fourth below the viola. The imitation is curtailed so that the voices end together.



Ex.104.: Opening phrase of **B** indicating imitation between the string voices

In the second phrase, the first seven quavers of *B*, are, with the exception of the D natural in 32 (previously a D flat in 28), an exact repetition of the theme in the previous phrase.⁹¹ The second half of the phrase (33-35) is a free variant of 29-31 based on *c*1 and *b*RI. The violin is imitated by the viola at the distance of a minim down a ninth. The imitation is, however, only for the first five notes and without the characteristic rhythm of *x* in the scale *c*. The cello enters at the distance of a minim after the viola and at the interval of a fourth below. It imitates the violin's figure more fully, playing the first six notes in the same characteristic rhythm. Again, the imitation is curtailed. The phrase is modulatory, moving from A flat major to E flat major.

⁹⁰ Cf. the first theme *A*₃ in *IV* where the phrasing of each voice differs.

⁹¹ This form of melodic alteration is typical of Fauréan melody. Similar examples occur in the Ballade and the Fifth Nocturne and elsewhere in the Quartet (see *III*.60 and 61 and *IV*.112-114).

Ex. 105.: Second phrase of **B** indicating imitation and motivic units

In 36-39 the first half-phrase of *B* is played, first in the viola and cello, and then a third higher in the violin and viola. The end of this phrase overlaps with the entry of the cello which plays the first six notes of *B* in inversion, the last two notes (i.e. 40^{2-3}) of which are in augmentation. This is the first instance of variation of the main thematic material through inversion and also the first instance of a metrical displacement of the characteristic octave leap. The latter usually occurs from the last quaver of the bar to the first beat of the following bar; in this instance the figure occurs in the middle of the bar from the second to the third quaver. Interestingly, the cello seems rather to anticipate the entry of the violin which plays seven notes of *B* in inversion (*BI*) and in the original rhythm. The violin thus seems to present the 'real' entry of *BI*, while the cello's entry appears rather as a 'false entry'.⁹²

The second bar of the violin's entry (41) is a free variation of the second bar of the theme and introduces a diminished fourth as link between *c* and *b*. This will recur in 42 and 50. The cello continues with a subsidiary voice, while the viola imitates the violin for the first three notes, entering only a crochet after the latter. It then takes over at the lower octave, what would have been the violin's line if the latter had continued *BI*, albeit with minor variations. The two-semiquaver upbeat figure x_1 anticipates that in the violin on 42^4 and contains a diminution of the motive *b* as heard on the violin in the same bar. The semiquavers on 43^4 and 44^4 in the viola may also be seen as upbeat figures. The material played by the violin in 42 is a variation

⁹² This is a typical gesture of Fauré's – see Introduction pp.12-13. A similar instance where the main idea is anticipated by an earlier suggestion occurs in *IV.132-133* (see pp.119-120).

of *BI* in which both motives *b* and *d* are apparent. The imitation at the smaller distance as well as the breaking up of *B* into smaller segments is indicative of the rising tension in the music.

The musical score for Ex. 106 consists of two systems of three staves each. The first system (measures 39-41) shows a descending scalar passage in the violin, with labels 'BI' and 'b' indicating motives. The second system (measures 42-47) shows a continuation of the descending scalar passage in the violin, with labels 'b1', 'd', 'c1+1', 'x1', 'b1R', and 'a1R' indicating motives. A dashed line connects the 'BI' label in measure 39 to the 'BI' label in measure 42.

Ex. 106.: Inversion of *BI* and imitative writing

The predominantly scalar descent in 44-47 in the violin is a variation on the descending passage on this instrument in 33-35. In the earlier example, only quavers are used and the range covers a ninth (F5 to E flat 4). The example in 44-47 extends the idea over an extra bar using the motive *x* (44 and 45) and semiquavers (46²) to generate more momentum and extend the range to two octaves and a third (C6 to A3). In 46, the lower strings have ascending figures to the violin's descending line, the viola rising in direct contrary motion to the violin.

Ex. 107 shows a musical score for three string instruments: Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is in 2/4 time with a key signature of two flats. The Violin part starts at measure 44 with a 'cl ext.' marking. The Viola and Violoncello parts have various markings including 'b', 'c1', 'c1l', 'b1R', 'bR', 'c1l + 1', 'c1 + 1', 'c + 1', 'd^v', and 'd^v1'.

Ex. 107.:

The bass line over these two bars (45-46) plays the same five-note scale as it did in 27-30, but condensed now from four to two bars and with a slight chromatic interjection (the D natural). The contraction of the scale supports the increased tension in the music at this point, as does the contrary motion between the bass and the violin.

Ex. 108 shows a musical score for Violin (Vln.) and Piano (Pf.). The score is in 2/4 time with a key signature of two flats. The Violin part starts at measure 45 with a 'cl ext.' marking. The Piano part has a 'c + 1' marking.

Ex. 108.: Contrary motion between the upper voice in the violin and the bass-line

Despite the fact that the individual voices still have independent rhythmic figures and move against each other in 46, the passage 44-47 also presents the first instance of largely homophonic texture in the string body. The release in tension in 46, created by the low dynamic, low register (especially in the violin) and resolution in the harmony, is remarkable.

48 (with upbeat) marks the introduction of the piano into the thematic discourse. In its first two phrases (48-53) it repeats the thematic material of 40-45 in conversation with the string body, varying the last bar. From 53²-54 and in 56 it doubles one of the string voices.

The octave leap which opens the violin entry at the end of 52 is followed by a step in the same directions resulting in the figure *a*. In 53, the octave leap which usually occurs as part of an

upbeat to the following bar is again metrically displaced in the cello. In this instance, the first note occurs on the beat. The figure is an imitation of the violin's octave leap (52^d-53^l) and occurs at the distance of three quavers, the only instance where distance of imitation involves a fraction of a beat (see Ex. 110).

This is also the first instance where Fauré alters the duration of the second note of a_l even if is only by a semiquaver. This slight expansion is compensated for by the immediate contraction of the thematic idea with the introduction of semiquavers in 54. The semiquaver figure associated with the thematic material from 54ff. is that of the rhythmic motive from the accompaniment. The original accompaniment figure (semiquaver triplet followed by two normal semiquavers) is reversed. This holds for all further appearances of the figure thematically even if the figure is incomplete, so that the triplet always occurs on the second and fourth quaver (see 58ff.). In 54 and 56 this results in a polyrhythmic interchange with the accompaniment figure where the rhythmic figures maintain their original placing. The x motive of B is also reversed in this passage (see 54^{3-4} , 56^{3-4} and 57^{1-2}) so that the two semiquavers of this figure are, likewise, on the first or third quaver of the bar.

Ex. 109.: Polyrhythmic interchange between accompaniment and melodic idea

The octave leap of the theme, when occurring from the second semiquaver of x_l , is preceded by an accented non-chord note a step above the initial note of the leap to form the figure aR . In 58 and 59 this results in an interesting false relation and diminished octave (respectively B flat against B natural and A flat against A natural), in this instance as a decoration of $VII^{7/b}$.⁹³ This figure is used in augmentation at the climax in 62 where it appears in both the cello and piano.

⁹³ See Quartads pp.194-195 and Non-chord notes p.264 in Chapter 3. Fauré uses a similar diminished octave in relation to the V^9 chord in *I.108ff* (see V^9 p.224 and Non-chord notes p.263).

The phrase structure from 52*ff.* is still relatively clear-cut despite the increasingly complex imitative writing, although the phrase lengths are contracted in support of the build-up to the main climax of the piece.

The phrase starting in 52 is only two bars long. It begins with a repetition up a second of the material (i.e. *bI*) in 48, but this is curtailed by a continuation of *bI* in 53 which itself leads to a new idea in 54.

The structure from 54-60 is sequential, comprising, from 54-57, a two-bar unit which is repeated sequentially up a fifth to form a four-bar phrase, and from 58-60, a one-bar unit which is repeated sequentially down a tone. The latter consist of a two-bar phrase (58-59), the last bar of the sequence (60) forming part of the next four-bar phrase (60-64').

The main voice is carried in the piano and doubled in 54 by the cello and in 56 by the viola. The idea constitutes a rhythmic diminution of *aR*, *a₁I* and *c₁* in the semiquaver rhythm described above. It is partially imitated by the violin from 54^d to the first semiquaver of 55, and by the violin doubled by the cello from 56^d to the first semiquaver of 57. Much of the writing and imitation in the strings is fragmentary and based on smaller motivic units or fragments thereof. The viola, for instance, enters with *a₁* at the beginning of 55, and with *a* in 57, in both cases inverting the octave leap of the preceding violin entry, and imitated in its turn by the cello's *a₁* one beat later. The latter becomes important in its own right from 57-59 where it is played at the end of the bar and in sequence down a tone with the main material. The motive also comprises the stepwise descending figure of *d*, the characteristic quaver-crotchet of the motive being metrically displaced so that the quaver is off the beat and the crotchet on. Most of the writing in these four bars is based on *c*.

The musical score for Ex. 110 is written for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Piano (Pf.). It is in 2/4 time and B-flat major. The score is divided into two systems, with measures 52-54 and 55-57 shown. The piano part includes a 'cl ext.' (clarinet extension) and a 'B^v contracted' (B-flat violin contracted) section. The score features intricate melodic lines with various ornaments and rhythmic patterns, including triplets and sixteenth-note runs. The violin and viola parts have various ornaments and rhythmic patterns, including triplets and sixteenth-note runs. The piano part includes a 'cl ext.' (clarinet extension) and a 'B^v contracted' (B-flat violin contracted) section. The score is divided into two systems, with measures 52-54 and 55-57 shown.

Ex. 110.: Complex three-voice contrapuntal writing

As mentioned above, the sequential idea in 58-60 is contracted to a repetition at the distance of one bar. (As 60 actually forms part of the following phrase, it is discussed below). A shortened version of the main idea (c_1 is omitted) is stated in the piano which again plays the main voice in 58 and 59 and this is imitated freely at the distance of a crotchet by the violin starting at the same pitch. In these bars, the viola plays fragments of c combined with b and a diminution of d . The figure uses the same motives as the piano, but in reverse order (d followed by an ascending scale becomes an ascending scale followed by d). The three-note scale figure c_1 is played in straight semiquavers and this may be seen as a free imitation of the c_1 played as a triplet figure in the piano, while the d motive is actually a doubling of that in

the piano. The cello plays a_1 as described above. The phrase beginning in 60 is climactic, the main climax of the movement being reached in 62.

In 60, the piano and cello entry (a_1+c) is varied a beat later in the violin and viola as $a+c$.⁹⁴ The same occurs in 61. The figure in 61 is a modally altered version of that in the preceding bar (the G flat is altered to G natural).⁹⁵ The piano is doubled here by the cello.

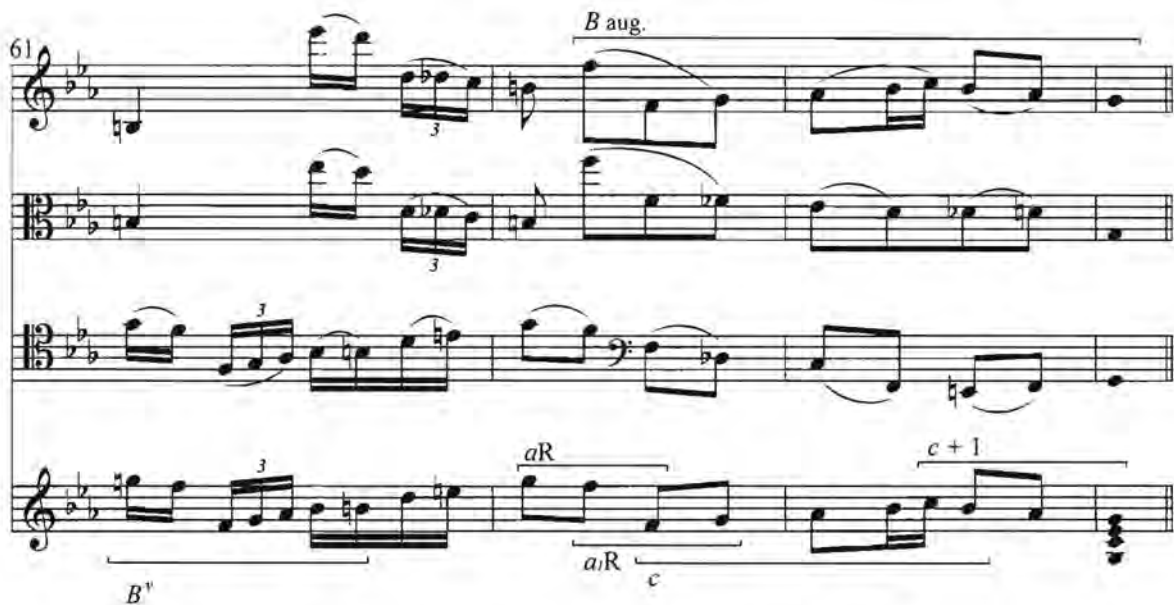
In 60 and 61, the full theme B occurs in diminution in each respective bar, the octave leap preceded by the non-chord note characteristic of the figure. The theme in its original form is played over the following two bars, 62 and 63, overlapping with an augmentation of a_2 in the cello and piano. The fact that B (or fragments thereof) has occurred in diminution for so long increases the impact of climactic force as it appears in the longer rhythmic values. The non-chord note G is the zenith of the melodic line and first beat of the bar. It is also the first quaver after a long passage of predominantly semiquaver movement. The metrical displacement of the theme by a crotchet anticipates that used in the coda (cf. 93ff.).

The implication of F minor lends a sense of tragedy to the climax, and leads seamlessly to the return of A in C minor.

The musical score displays four staves: Vln., Vla., Vcl., and Pf. Measures 58 through 61 are shown. Measure 58 begins with a treble clef and a key signature of one flat. The Vln. staff has a triplet of eighth notes. The Vla. staff has a triplet of eighth notes. The Vcl. staff has a triplet of eighth notes. The Pf. staff has a triplet of eighth notes. Various notes are labeled with letters: a_1 , c , b , d , and B^v . Some notes are marked with 'reversed' or 'al'. Dashed lines connect notes across staves, indicating relationships or transformations. The score includes triplets, slurs, and specific notes labeled with letters like a_1 , c , b , d , and B^v .

⁹⁴ In the viola, the octave leap is omitted so that the scale c occurs from the same note. This is so that the viola may descend to the B natural in 58 which it would not be able to do an octave lower.

⁹⁵ See p.93 FN 91.



Ex. 111.: Four-voice counterpoint and climax with augmentation of *B*

2.5.4. The reprise and coda

The reprise of **A** is, barring the accompaniment figuration in the piano, the same as the original.

The four-note scale figure c_2l occurring in the viola and cello at the end of **A** is varied and repeated as a returning scale figure to delay the final cadence of the section by four bars.

The coda features a transformation on the piano of the *B* theme from the **B** section. It occurs here in the minor and, as in the climax of **B** (62-63), with metrical displacement. The theme is repeated twice in sequence: up a second and then up a fourth.⁹⁶ In both repetitions, the second bar is altered. This altered bar is repeated a second up in 99 as the bass-line continues to descend chromatically against the rising melodic sequence. The rising scale (*c*) is contracted into four semiquavers in 100. This is repeated in 101 and leads to a final two bars of arpeggiated figuration in the piano before the final cadence of the movement.

⁹⁶ Cf. Introduction p.12.

2.6. The fourth movement

2.6.1. Overall structure

The fourth movement is in sonata form. The exposition is not repeated (cf. *I*), but leads straight into the development section which is fairly extensive, utilising material from both theme groups fairly equally and making considerable use of extended sequential passages. As in *I*, the recapitulation ends in the major mode of the tonic key C major. Here, however, it differs considerably from the exposition from just over a third of the way through, although the structural parallels between the two sections are maintained.

The thematic structure of the exposition is somewhat ambiguous. The themes, as theme groups consisting of smaller related thematic ideas, are open to various interpretations. Differences between the groups is not very marked: much of the first theme group, which starts in C minor, is already in E flat major (the key of the second theme group) and both theme groups share several rhythmic and melodic characteristics. The downward leap and copious use of scalar structures are, for instance, common to both groups. Ferguson (1969:77 and 90 ff.) sees the thematic structure as tripartite, his third theme corresponding to this author's second.

A factor which supports Ferguson's view is the interruption of the musical discourse before the start of the second theme group in the recapitulation (343) which might suggest the end of the recapitulation proper and the beginning of the coda. This would, however, mean that the second theme (or Ferguson's third theme) is recapitulated as part of a very extended coda. If the coda is considered instead as starting in 383 (which would be more conventional in terms of both proportion and thematic treatment), the recapitulation of the last section of the first theme group (*A*₄ –see Table 4.2 below) is postponed until the coda. The conflation and overlapping of material between the two sections seems to suggest a deliberate ambiguity on the part of Fauré who, as noted previously, frequently overlaps phrases or larger sections (see also below).⁹⁷

⁹⁷ See Introduction p.13. Overlapping phrase structures are also found in *I*.116-152, *II*.50ff., the **A** section of *III* and *IV*.133-134 and *IV*. 236-237.

The structural analysis for the purposes of discussion in this paper is given below and is based on the relative lengths, change of key and corresponding thematic material. The structure of the movement and each respective section is given in the following tables.

	Exposition	Development	Recapitulation	Coda
Bars	<i>1-149</i>	<i>150-269</i>	<i>270-379</i>	<i>379 ff.</i>
Principle Key Areas	c, Eb	Eb, various, c	c	Db, C
Length in bars	149	120	110	72

Table 4.1. Structural schema of IV d

2.6.1.1. Exposition

Theme	First Theme Group					Second Theme Group	
Bars	<i>1-95</i>					<i>95-149</i>	
Sections	<i>A</i>	<i>A₁</i>	<i>A₂</i>	<i>A₃</i>	<i>A₄</i>	<i>B</i>	<i>B₁ (codetta)</i>
Bars	<i>1-18</i>	<i>19-38</i>	<i>39-46</i>	<i>47-69</i>	<i>70-95</i>	<i>95-133</i>	<i>134-149</i>
Keys	c, Eb	Eb, c	c	f, Ab, c	Eb	Eb	Eb

Table 4.2. Structural schema of exposition

As can be seen in Table 4.2, the first theme group consists of five themes. The material is linked by similar motivic units and key. Each theme, though, constitutes more than a mere development of *A* and warrants consideration as an independent theme.

An alternative possibility as regards *A₃* and *A₄* would be to consider these themes as a transition or bridge passage. This may be justified by the way in which the material is used (or not used) in the recapitulation: while *A₃* does appear in the recapitulation, it is varied considerably, and *A₄* is not recapitulated at all (*A₄* does, as mentioned above, appear in the

coda – see below). A_3 is also not in the tonic key of C minor, but goes through several keys, and E flat major (the key of the second theme group) is only firmly established in 95. The use of new thematic material was also not unusual in bridge or transition passages from Beethoven onwards.

For the purposes of discussion here, however, A_3 and A_4 will be considered as part of the first theme group.

As in *I*, the key of the second theme group (E flat major) is frequently heard in the first theme group as well. The E flat major tonality is, however, only fully established from 95, which strengthens the case for this as the start of the second theme group.

The second theme group comprises two themes, B and B_1 . The former constitutes the main body of the group, while the latter is comparatively brief and could be seen as a codetta.

2.6.1.2. Development

As in *I*, the development may be divided into sections, thematic material being the main distinguishing criteria, although texture and instrumentation are also considered. Three sections may be recognised and these are given below in Table 4.3. As can be seen from the given bar numbers, there is again a certain amount of overlapping.

Development			
Bars	<i>150-207(9)</i>	<i>208-237</i>	<i>236-269</i>
Thematic Material	A_2	B sequential, a_2	a , c
Principle Keys	eb , Eb Phrygian, Db , Gb , Cb/B , E , e	e , G , F , Eb , e , C , F	F , f , Db , c/e , c

Table 4.3. Structural schema of development

2.6.1.3. Recapitulation and coda

As is evident from Table 4.4, A_4 is absent from the recapitulation. It is, instead, incorporated into the coda in a varied form. A_3 is present in the recapitulation, but also in a varied form (see p.129).

Recapitulation				
Theme	First Theme Group			Second Theme Group
Bars	270-342			343-378
Sections	A	A_1	$A_2 + A_3^v$	$B + A_3^v$
Bars	270-285	286-305	306-342	343-378
Keys	C, Eb	Eb, c, Gb	Gb, e, C	Db, C,

Table 4.4. Structural schema of recapitulation

Coda				
Bars	383-395	395-420	421-433	434-451
Theme	B, A	a in triplets, a_1 , a_1R, a_1RI, c	B, B_1	A_2, A_4^{iv}
Keys	e, E, c, C,	C	C	C

Table 4.5. Structural schema of coda

2.6.2. First theme group

2.6.2.1. Motivic structure

The primary unit of A is a two-bar ascending scale. The dotted rhythm segment may be identified as a , while the continuation of the idea in the rhythm of a crotchet followed by minim, is called a_1 . The use of the dotted quaver and semiquaver rhythmic unit recalls that in

I, and to a lesser extent, the dotted rhythm of *III* where it also occurred as part of an ascending scale (see Ex. 1 and Ex. 86b). The rhythmic motive will be identified as *a'*. The rhythm of *a_I* is less distinctive, but nonetheless becomes a feature, especially in retrograde form. The unit is labelled *a_I'*.



Ex. 112.: Primary two-bar unit of *A* with constituent motives

The first theme comprises an eight-bar phrase which itself is made up of two four-bar half-phrases. In the first four bars, the figure *a+a_I*, which forms the basis of the theme, occurs twice: first in the viola (3-4 – see above), and then in the violin a sixth higher (5-6), where a modulation to A flat is suggested.



Ex. 113.: 5-6 main two-bar unit with and main motives of *A* in violin

In the answering half-phrase, the figure as a whole is played only once in both the violin and the cello, beginning on (and, arguably, in) E flat major. It is extended, however, through repetition of *a_I* a fifth lower in both instruments (9) and concluded, through use of the motive *a_I* in a slight rhythmic variation in which the minim of the figure is diminished to a crotchet. The latter occurs only in the violin, bringing the first phrase to a close, and overlapping with the start of the second.⁹⁸



Ex. 114.: 7-11' concluding phrase of first statement of *A*

⁹⁸ Note how Fauré underscores the last crotchet in 10 with an accent on the bass note in the piano.

The thematic material, unlike that in the first theme of *I* which is presented in unison, is presented by one or, at most, two of the string voices. The main thematic material is underscored by important counter-thematic material which is played in one of the strings. The counter-thematic material is also characterised by the dotted rhythm associated with *a* and comprises either *b*, a turn or turn-shaped figure followed by a descending third (see Exs. 115a and b), or *b₁*, a changing-note figure (CNF) or a figure shaped like a CNF, overlapping with a descending scale which is the inversion of *a* (see Ex. 115c)



Ex. 115a



Ex. 115b



Ex. 115c.: Contrapuntal ideas comprising the turn figure *b* and CNF figure *b₁*

Like the turn and CNF, *b* and *b₁* can omit the initial chord-note; this will be referred to as the abbreviated form. The CNF in Ex.115c above, for instance, is an abbreviated CNF. These figures invariably appear contrapuntally against *a₁* of the theme. Both *b* or *b₁* occur fairly frequently in both the first and second theme groups.

In 18, a combination of an abbreviated CNF and turn in the cello is followed by the downward leap of a third:



Ex. 116.: Figure comprising CNF, turn and leap of a third

The CNF can, like the turn, also be followed by descending leaps of various intervals or by combinations of leaps. In 20 (repeated in 22), the CNF is followed by two downward leaps of a third (see Ex. 118), in 24, by the downward leap of a fourth plus a third, and in 25, by the leap of a sixth. The examples in bars 20, 22, 24 and 25 are all complete CNFs.



Ex. 117.: CNF figures followed by leaps

Interestingly, the CNF in 20, which is repeated in 22, forms the main melodic voice. It follows a three-note descending scale figure in crotchets which is related to the scale figure of a and which is labelled as a_2 . The two figures together constitute the theme A_1 . The main thematic material of A (a and a_1) occurs counter-thematically.



Ex. 118.: A_1 with motives a_2 and b_1

According to Ferguson (1969:69), the three-note descending scale in 19 (i.e. a_2 in this paper) alludes to the descending three-note scale in 28 and 29 which occurs in the rhythm of a .⁹⁹ This figure becomes important in the recapitulation (see 310ff.) where it is associated with the theme A_3 (see below). The figure will be called a_2^{vl} . 28 marks the first climax of the piece.



Ex. 119.: The motive a_2^{vl}

The phrasing of A_1 is interesting, the theme itself constituting, rather unusually, a seven-bar phrase. This may be divided into two half-phrases: two two-bar units of a_2+b_1 which form the first four-bar half-phrase; a three bar half-phrase comprising a_2 (23), but with a typical modal alteration (the G becomes G flat), followed by two bars of a_1 (24-25), reminiscent of 9-10. The expectation of an eighth bar in the phrase (engendered by the proportions of the phrase and the cadence into 26) is frustrated by the interruption of a two-bar phrase of 4/4. This itself sounds rather like one big 4/2 bar, an extension of the 3/2 bar that would have been implied by a hemiola.



Ex. 120.: Hypothetical 4/2 bar as extension of the 3/2 bar implied by a hemiola

The association of hemiola rhythm with a descending scale will recur in A_2 and the development (158-207). Hemiola also features prominently at the end of the movement (see 443-445).

⁹⁹ He also remarks that, as a 'falling third' (sic.), it is related to other movements.

Orledge (1979:259) comments that when Fauré did change metre during a piece, it was an indication of ‘something exceptional,’¹⁰⁰ Except for the change in metre in *II* which relies more on the interchange of simple and compound time, this passage and its recurrence in the recapitulation represent the only changes of metre in the Quartet. A simple four-bar phrase back in 3/4 leads to a repetition of the seven-bar phrase of *A*₁.

In 39-46, *A*₂ is introduced. The theme is defined by the head-motive *c*, consisting of a falling fourth using *a'*. It is followed by a chromatic ascending scale, a further variation of the scale motive *a*, which may be called *a*₃. The rather aggressive figure occurs in the strings in the rhythm of three accented quavers on each crotchet beat followed again by *a'*.



Ex. 121.: *A*₂ with primary motives *c*+*a*₃ and *a'*.

The piano plays a complementary figure against the ascending scale, based on a chromatic *a*₂ in hemiola rhythm (*a*₂^{v2}). The chromatic lines described by the bass (in the cello) and the soprano (the piano) move in contrary motion, a typical device of Fauré's in creating tension. The strong outer voice movement is especially effective when both voices move chromatically as in this instance.



Ex. 122 .: Motive *a*₂^{v2}

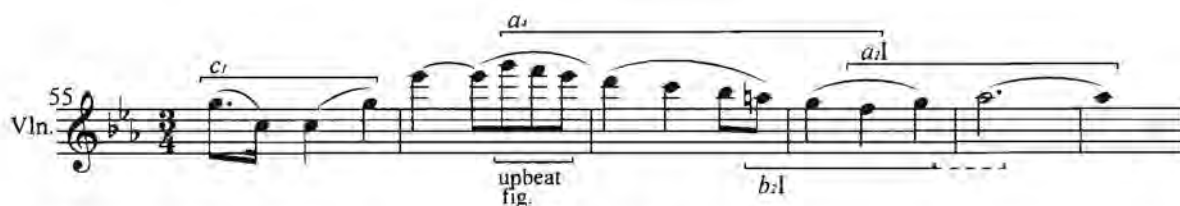
¹⁰⁰ He lists the final Prelude of Op.103, the eleventh variation of Op.73 and the Sixth and Seventh Nocturnes, noting that these are works which show Fauré at his ‘most profound.’

The next theme, A_3 (47-69), comprises a figure based on c (a leap down) followed by a leap up of the same interval. The interval of the leap is, except for its first appearance in the viola (47) where it is a diminished seventh, either a perfect fifth (51, 55 and 56 in, respectively, the cello, viola and violin) or an octave (64, 66 and 68 in the violin). The leap down occurs invariably in the dotted quaver rhythm of a' , the leap up as two crotchets. The figure as a whole will be labelled c_I . The upward leap is followed by a leap in the same direction which, in the initial statement by each individual string voice, is a sixth. The figure following this is a descending scale which may be regarded as a variant of a and which is also, in effect, an extension of the three-note descending a_2 . It will be identified as a_4 . The scale, preceded by a dotted crotchet, starts with a three-note quaver upbeat to the second half of the phrase.

The scale figure a_4 overlaps with a variant of the turn motive b . This is labelled b_2 and occurs here in inversion (50-51).¹⁰¹ The motive occurs usually in the rhythm of two crotchets followed by two quavers (50³-51 in the viola; 54³-55 in the cello) although this is varied in the violin in 58 and 62 to three straight crotchets. In its first statement, the turn is followed by a leap, as in b , but this becomes a step in 58-59, producing the inversion of the three-note scale figure a_2 .



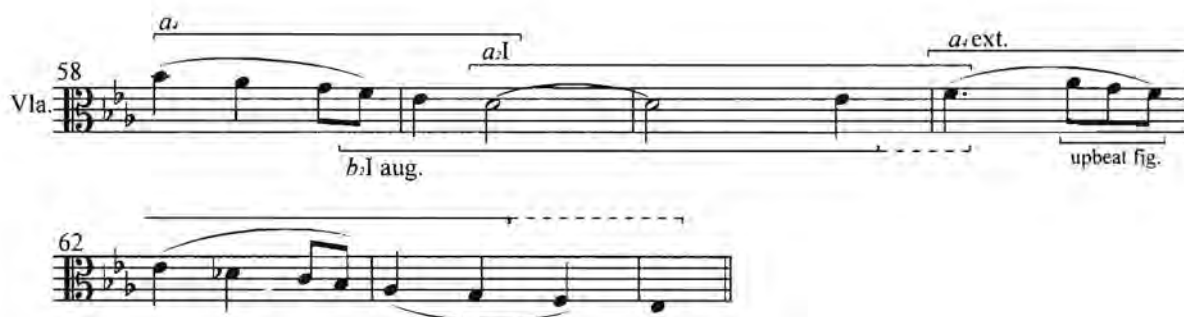
Ex. 123.: First statement of A_3 in the viola



Ex. 124.: A_3 in the violin with variation in the turn figure producing a_2

In 60-61, the viola plays a free augmentation of b_2I . The lowest note is quadrupled in value as two tied minims.

¹⁰¹ The direction of b_2 is based on that of the original turn motive b as it appears in 4.



Ex. 125.: Variant of A_3 with free augmentation of a_2 I

The upbeat figure will return in the violin from *116ff.* together with a variation of a_4 in triplets and semiquavers. This figure in turn anticipates the triplet movement at the end of the development (*237 ff.*) and in the coda (*394 ff.*).

The phrasing from 55-69 is fairly complex owing to the intricate contrapuntal writing in this section. As with much contrapuntal writing, the general phrasing of all the voices together is not so easily discerned, each voice having its own independent line and phrase structure.¹⁰²

The first eight-bar period of the section (47-54) consists of two slightly overlapping statements of A_3 at the distance of four bars. In 55, the violin enters with a third statement of A_3 , sequentially extended to eight bars and imitated freely at the distance of one bar by the viola. The rhythmic freedom of the imitations means that the distance of imitation becomes two bars from *58ff.*, and at one point, three bars. The descending scale figure a_4 in the viola is not followed by b_2 , but is extended downwards by two notes.

63-69 sees the contrapuntal superimposition of motives from the two halves of A_3 . The violin develops the head-motive c_1 followed by an ascending three-note scale which may be seen as an inversion of a_2 , but which is also related to the three-note scale in the piano in *39ff.* i.e. a_3 . The repeated notes in the scale occurring in the rhythm of a' are reminiscent of the repeated note figure, also in the rhythm of a' , in the scale a_3 played in the strings in *39ff.* (40^{2-3} , 42^{2-3} and 44^{2-3}). The long tied note (63 , 64^3 , 66^3 and 68^3) is reminiscent of that in the piano in the passage *39ff.* The interrelation between the various scale motives, evoked also through the interchange of rhythmic figures (in this case a' and the tied note), is subtle and complex and demonstrates Fauré's use of thematic material to achieve diversity in unity.

¹⁰² Interestingly, this was not so much the case in the **B** section of *III* where the individual voices were adapted to cadence together (see p.92 ff.).



Ex. 126.: Head motive *c* followed by figure based on *a*₂ or *a*₃

This passage is melodically sequential with all the voices repeated three times in sequence up a second. The piano in 64-69 plays the *a*₄ motive from *A*₃, echoing the viola's statement two bars earlier, and thus continuing the imitation of this motive at the distance of two bars that can be discerned from 56*ff*. The effect of a stretto on *a*₄ is enhanced by the entry of the viola four quavers later in a free imitation of the piano. The figure is metrically displaced so that the three-quaver upbeat figure occurs on quavers 2-4, rather than 4-6 of the bar. This, together with the tied-over third beat in 66-68, suggests a displaced bar-line with the last crotchet in 65 sounding like the first crotchet in a hypothetical 3/4 bar (see Ex. 127c).



Ex. 127a.: The upbeat figure and motive *a*₄ used in sequence



Ex. 127b.: Free imitation of the piano part in Ex. 126a by the viola

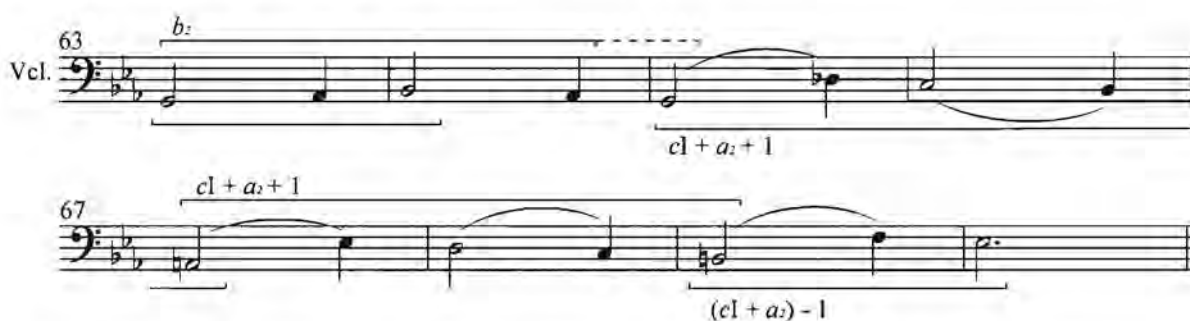


Ex. 127c.: Implied metre of 65ff.

The bass line from 57-69 also contains motivic elements. The bass line is carried by both the piano and cello, underlining its importance in the musical discourse. In 57-62, the ascending three-note scale motive a_2I , rising each time over two bars, occurs three times (57-58, 59-60 and 61-62). In 63-70, the three-note scale motive is developed further into a more prominent melodic line, now falling back into the turn figure motive b_2 (63-64), while in 65-70, the ascending leap of a fifth (cl) is followed by the descending four-note scale (a_4). The leap plus descending scale figure is related to similar figures in the right hand of the piano and the viola in these bars. Rhythmically, the bass line is associated with $a_1'R$ (see A_4 directly below).



Ex. 128a.: Motivic units in the bass line



Ex. 128b.: Motivic units in the bass line

The fifth section of the first theme group A_4 uses the rising scale figure a and the descending leap c in the retrograde of the rhythm of a_1 . Ferguson (1969:83) remarks about the latter figure that the 'reversal' of the minim and crotchet (i.e. of a_1) marks an important rhythm

change.¹⁰³ The figure, consisting of two bars of *a* and two bars of *c*, is repeated four times (70-85) and extended a further two bars the fourth time using *c* (86-87). The motive *c* is used in rhythmic augmentation to bring the first theme group to a close (88-91). The repetition of the figure *c* (72-73, 76-77, 80-81, 84-87) is associated with repeated harmonic progressions which create an oscillating or rocking effect typical of Fauré's harmonic style.¹⁰⁴ The passage also contains parallel fifths (84-87) which are not justified by any octave doublings.¹⁰⁵



Ex.129.: *A*₄

2.6.2.2. *Ambit of the first theme group*

The ambit of *A* is notable in that it is comparatively large, spanning two octaves and a third from C3 in the viola (3) to E flat-5 in the violin (8).¹⁰⁶ The main material played in each individual string voice covers an octave; the counter-thematic material *b* is conversely more condensed, usually spanning only a third (the extended *b* figure in 8-11¹ in the viola being the exception, although each unit within the bar describes a third). The delimiters of the theme are given in Ex. 130 below.



Ex. 130.: Contour of *A* with delimiters

¹⁰³ This rhythm is, however, already anticipated in the bass from 57^{fff}.

¹⁰⁴ Cf. *I.108* (p.42) and see the Introduction p.14.

¹⁰⁵ See for instance *III.14* (p.153).

¹⁰⁶ The larger range is reminiscent of the ambit of the string theme of *A* in *III* which spans just under two octaves, or the line of the piano which spans two octaves.

The ambits of the other theme groups are likewise fairly expansive, the themes often comprising large leaps or wide-ranging scalar material shared between the strings.¹⁰⁷

2.6.3. Second theme group *B* and *B_I*

2.6.3.1. Motivic structure of *B*

The viola entry in 95 heralds the start of the second theme *B*. The theme actually starts in 96, with the previous four bars forming a link between the end of the first theme group and the start of the second theme group proper. The minim in the viola in 95 dovetails with the held note in the violin and cello in this linking phrase.

A four-bar phrase constitutes the main element of *B*. It is used mainly in its entirety, but is composed of smaller thematic units which derive from the first theme group (cf. the themes in the trio). It contains the downward leap *c* in the rhythm of *a₁R* plus a returning scale-figure (*a₅*) usually consisting of four notes up and three notes down. The apex of the figure may be approached by step or leap.¹⁰⁸ The turn figure *b₂* from *A₃* is apparent from 97³-99¹.



Ex. 131.: First four-bar phrase of *B*

The bass-line in 96-98, 100-102 and 104-105 plays a rising scale which is related to *a*:



Ex. 132.: Rising scale in bass based on *a*

¹⁰⁷ Cf. *III*.

¹⁰⁸ Alternatively, the returning scale figure may be seen as a combination of *a₁I* and *a₂*, or as a variant of *b₂* as it occurs in the cello in 63-65.

The phrase is repeated twice, but with slight variation. In 100-103, the viola is joined by the violin an octave above. The ambit of the figure is increased: the ascending scale a_2I is followed by a leap up of a fourth (101^3-102^1) as opposed to the step up in 97^3-100^1 , and the descending scale a_2 is replaced by a descending arpeggio figure so that the statement still ends on the same note as that on which it starts. The shape of a returning figure is still apparent and this may therefore be considered as a variant of a_5 . The turn figure at the end becomes an abbreviated b_1I .



Ex 133.: First repetition of four-bar phrase comprising B

The third repetition of the idea occurs in all the strings and is extended by a further four bars using variants of a_2 . The motive a_2I is again followed by a_2 , the interval between the ascending and descending scales being a third up. This overlaps an abbreviated, b_1 , imitated two bars later in the cello a diminished 14th below, and again by the violin and viola in 110 and 112 with free extension.

Ex. 134a.: Second repetition and extension of the four-bar phrase

The image shows a musical score for Violin (Vln.) and Cello (Vcl.) from measures 106 to 110. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score features a four-measure phrase with various melodic and harmonic alterations. Labels include a_2 , a_1 , $+1a_1$, a_1+1 , and $a_2 \text{ ext.}$. The melody in the violin part is characterized by a series of eighth and quarter notes, while the cello part provides a harmonic foundation with sustained notes and occasional movement.

Ex 134b.: Imitation between the violin and cello

A four-bar linking phrase (112-115) using a_5 , but reversing the bars in terms of rhythmic design, leads to a second statement of *B* (116-127). This phrase features Fauré's characteristic use of fluctuating alteration in the harmony and melody: the E natural becomes E flat, the A flat, A natural (cf. p.93 FN 91 and see p.141 in Chapter 3).

The image shows a musical score for Violin (Vln.) from measures 112 to 115. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score features a four-measure phrase with melodic alterations. Labels include a_5 . The melody is characterized by a series of eighth and quarter notes, with a focus on the alteration of the E natural to E flat and the A flat to A natural.

Ex. 135.: Melodic alteration between phrases

The first two phrases of the second statement of *B* is, except for alterations in the instrumentation, identical to those of the initial statement. The viola, however, now takes the main voice, with the violin playing a decoration of the material and the cello supporting the piano in the bass.

The third phrase of the theme again occurs in all the strings. The second half of the phrase (125-128) differs from 126 onwards to that of the initial statement. Fauré uses enharmonic spelling in the melody (and harmony), the D flat (106) now being spelt as C sharp (126). The motive a_2 in the violin and viola in 127 may be seen as a variant of the same as it appeared in these instruments in 107-108. The figure in 126 and 127 (both forms of a_2), followed by a tied dotted minim (128) which overlaps with a_2 I is repeated in sequence up a second in 130-133.

The image displays two staves of musical notation. The top staff is labeled 'Vln. 105 (Vla. 8ve below)' and the bottom staff is labeled 'Vln. 125 (Vla. 8ve below)'. Both staves are in 2/4 time. The top staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. A bracket labeled a_1 spans the first two measures. The bottom staff shows a similar melodic line, but with a different interval in the second measure. A bracket labeled a_2 spans the first two measures. A dashed line labeled 'variant of 107-108' points to a section in the bottom staff.

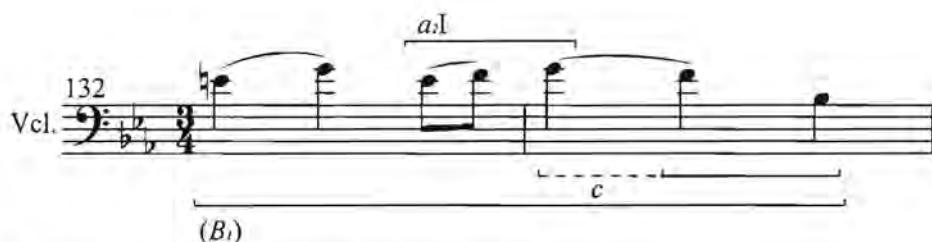
Ex. 136.: Melodic alteration in the repetition of the idea

The cello plays a counter-melody to the violin and viola in the latter part of the statement, as it did in 108-111. The C sharp to B natural on 127¹⁻², and the E natural (127³) to D sharp (127³-128²) in the cello are both a_1 I and can be seen as a free retrograde of the figure in 10-11 in the violin. The three-note rising scale from the last the B natural on the last beat of 128 to the D sharp/E flat in 129 is a_2 I. It is used again in the closing figure in the cello (132-133), which Fauré develops into the new theme, B_1 (see below).

2.6.3.2. Motivic structure of B_1

The new theme B_1 uses motives from the second theme group, but differs from it sufficiently to warrant consideration as a separate theme. This section, which is comparatively short, may alternatively be considered as a codetta or as a bridge to the development.

As noted directly above, the cello already foreshadows B_I in the two preceding bars (132-133), where a_2I overlaps with the descending leap c_I , decorated by an accented non-chord note.¹⁰⁹



Ex. 137.: Anticipation of B_I in the cello

This motive is taken by the violin in 134-135 to form the main constituent of B_I . A quaver is prefixed to a_2I to create a three-quaver upbeat which is reminiscent of the three-quaver upbeat occurring of A_3 (47-69). This is preceded by a dotted crotchet which may be construed, in each phrase of B_I , as either the first note of the new phrase, or the last note of the preceding phrase.



Ex 138.: B_I

The two-bar idea is repeated to make up a four-bar phrase which itself is repeated in sequence up a second three times. In the third and final repetition, the downward figure of step followed by leap is altered to become a descending arpeggio on E flat in the first two-bar half-phrase (142-143), and to a_2I in 143, which leads to the final cadence of the exposition in E flat major.

The viola and cello play a counter-melody to the main thematic line of the violin. This subsidiary idea occurs in sequence complementary to that in the violin. Both instruments play the same rhythm, differing only in 143 and 145. The melodic contour is similar, but the melodic line is varied slightly. Both instruments have a three-note returning figure which leaps up a third and then back down to the starting note. In each statement, the viola follows this figure with cI . The cello, in the first statement, follows the figure with a_I . In the second,

¹⁰⁹ Cf. III.54ff. where the first note of a is usually a non-chord note.

the cello plays *c*l (leap up a fourth), and in the final statement omits *c* altogether, playing only a dotted minim. The motive *c*l also appears in the top voice of the right hand of the piano from the second to third beats of bars 134-144. In 145, the leap is descending to form *c*.

Ex. 139 consists of three staves, each starting at measure 134. The top staff is for Viola (Vla.) in 2/4 time, showing a sequence of eighth notes with a bracketed interval labeled 'cl' (leap up a fourth) between the second and third notes. The middle staff is for Cello (Vcl.) in 2/4 time, showing a sequence of eighth notes with a bracketed interval labeled 'cl + c' (leap up a fourth followed by a half note) between the first and second notes, and another bracket labeled 'cl' between the third and fourth notes. The bottom staff is for Piano (Pf.) in 2/4 time, showing a sequence of eighth notes with a bracketed interval labeled 'cl' between the first and second notes.

Ex. 139.: *c*l as it occurs respectively in the viola, cello and piano's left hand in 134-137

An interesting use of contrary motion and mirroring of intervals occurs between the melody and counter-melodies as can be seen below in Ex. 140. Note especially the use of upward leaps on each beat of the odd-numbered bars.

Ex. 140 consists of three staves, each starting at measure 134. The top staff is for Violin (Vln.) in 2/4 time, showing a melody with upward leaps on the first, third, and fifth beats. The middle staff is for Viola (Vla.) and Cello (Vcl.) in 2/4 time, showing a counter-melody with downward leaps on the first, third, and fifth beats, mirroring the upward leaps of the Vln. The bottom staff is for Piano (Pf.) in 2/4 time, showing a counter-melody with upward leaps on the first, third, and fifth beats, mirroring the downward leaps of the Vln. and Vcl. The staves are connected by a brace on the left.

Ex. 140.: Contrary motion and mirroring of intervals between the melody and counter-melody

2.6.4. Development

The development is divided into the following sections: 150-207(9), 208-237 and 236-269 (see Table 4.3. p.104).

2.6.4.1. 150-207(9)

The first section comprises thematic material from A_2 in the first theme group. The section may be divided into two parts according to the use of thematic material, instrumentation and texture. In the first part (150-189), the main melodic interest, derived from a_2^{v2} (see below), occurs in the piano over block chords against the more rhythmic A_2 , introduced by the piano, but afterwards played in the strings. The second part (190-207/9) is harmonically and melodically sequential, with the piano and viola playing melodic ideas against each other and the violin continuing alone with A_2 . The cello supports the bass in the left hand of the piano which now has arpeggiated figuration.

The first part of this section (which marks the opening of the development) begins with A_2 played in the piano (150-153). The theme is noticeably less aggressive than in its initial appearance (cf. 39-46).¹¹⁰ The key is still minor, but the accents are absent and the dynamic marking is *pp*. In the first statement, the opening leap of a fourth *c* is inverted (150).



Ex. 141.: Opening of development with theme A_2

This distinctly rhythmic and sharply articulated idea is taken over in, and becomes the property of, the strings where it acts, from this point on, as a counter-thematic idea to the contrasting lyrical theme played in the piano (158*ff.*). The latter appears almost to be a new idea, but is derived from a_2^{v2} (the original counter-material to A_2) and is called a_2^{v3} . It is now used in alternation with A_2 , rather than as counterpoint to it, and the hemiola rhythm is

¹¹⁰ As noted in relation to the opening of the development in *I* (see p.38), this is typical of Fauré's chamber works.

displaced by a crotchet. This latter rhythm, common to much nineteenth-century waltz music, can be considered a syncopated hemiola, as it suggests a syncopated 3/2 metre.

158

Vln.

Pf.

$c + a_1$

$a_2 v_3$

Ex. 142a.: Principle theme of the first part of the development $a_3 v_2$ in the piano played against $c + a_3$ in the strings

(158)

Pf.

Ex. 142b.: Re-notation of syncopated hemiola in 158-159

This theme constitutes a four-bar phrase (158^2-162^1) which is repeated up a third (162^2-165). It is then varied and extended through development of the hemiola ($166-170^1$). The whole idea constitutes a sixteen-bar period which is repeated from 174-188 with the last eight bars (182^2-189) varied through transposition and reharmonisation.

166

Pf.

Ex. 143a.: Variation and extension of the above idea

(166)

Pf.

Ex. 143b.: Implied metre of the hemiola figure

The theme is remarkable for its quietude, which stands in contrast to the drive and energy of the exposition. This restful quality is derived, in part, from the relatively static harmony which itself is based on secondary triads and modal writing.¹¹¹ The use of hemiola enhances this serene quality. The energy of the movement is, however, recalled, even if discreetly, in the A_2 theme played in the strings. These two themes are contrasted in various ways: the piano theme, based on a descending diatonic scale, is slow and expressive, while the string theme, based on an ascending chromatic scale, is lively and energetic.

In the second part of this section (190-209), the piano plays a variation of the theme described above. Against this, the viola plays a free inversion, similar in structure to the bass in 57ff. (see p.114).

Ex. 144.: Variation and extension of the hemiola idea in the piano with counter-thematic idea in the viola based on the same motivic structure

Both themes comprise eight-bar phrases (respectively, 190-198¹ and 191-198). These are repeated in sequence up a third (respectively, 198²-206¹ and 199-206).¹¹² In 206-209, the piano plays the descending three-note scale fragment from its original theme in 158ff. This figure, although concluding the section, is already in the key of the next section with which it

¹¹¹ Cf. pp.162-163 in Chapter 3.

¹¹² The sequence is, as mentioned, also harmonic; the passage uses a chain of dominant quartads. For a full discussion, see 'Chain of secondary dominants' in Quartads, Chapter 3 p.185 ff.

overlaps and, taken over by the violin, forms the counter-thematic material to the main voice of this new section (see also 236-237 below).¹¹³ The counter-thematic material of A_2 has thus reverted to its original role (but against a new theme), after serving as main thematic material at the start of the development.



Ex. 145.: Counter-thematic idea a_2^{v3}

2.6.4.2. 208-237

The second section presents the most extensive use of sequence in the Quartet. The sequential writing is both melodic and harmonic.¹¹⁴ The melodic sequence, played in the cello, begins in 208 in E minor. The sequence comprises a four-bar phrase which is repeated twice a second down (except for the first note of the first repetition), passing through the keys of G major, F major and E flat major to E minor. The second and third statements, although similar to each other, differ slightly from the initial statement. The latter consists of an initial downward leap of a fifth followed by an ascending scale of the Aeolian on E. The second and third statements both commence with a downward leap of an octave which is followed by an ascending Dorian scale on, respectively, D and C.

The main thematic material is derived from B . The ascending scale of the original is extended by one bar so that the scale rises a whole octave before returning, overlapping with the turn figure from b . The ending of each phrase now overlaps with the beginning of the next so that the four-bar phrase structure is maintained despite the extra bar. The third statement of the idea is extended by four bars using the three-note scale figure a_2 and a long tied note. This forms a kind of codetta to this part of the section.

¹¹³ Cf. also *IV.133-134* pp.119-120.

¹¹⁴ See Quartets in Chapter 3 p.185 for discussion of the harmonic sequence as well as the chain of secondary dominants associated with this passage.

Ex. 146.: Extended melodic sequence based on *B*

The counter-thematic figure mentioned above, which occurs in the piano in 206-209, is taken over by the violin against the main melodic line in 210-221. The idea also occurs sequentially, and, as with the main voice, down a second. In 222, the figure is taken over by the viola.

The same idea is repeated with variation on the violin. It also plays the theme three times sequentially (224-237), this time ending a second higher each time. While the initial statement (224-227) is the same as that of the cello (but played two octaves higher), the following two statements differ to accommodate the different sequential interval and a chromatic note in the second scale: the downward leap is, respectively, a sixth (228) and then another fifth (232). The last phrase is extended by two bars using a_2I plus a downward leaping crotchet figure based on *c* (see Ex. 147).¹¹⁵ The counter-theme in the viola occurs, likewise, sequentially up a third. The sequence moves from E minor to C major and ends in F major.

¹¹⁵ Cf. the original statement of *B* 107, 126-127 and 130-131.

224 Vln. $c + a_3$

228 $b - 1$

232

236 a/R $c \text{ ext.}$

Ex. 147.: Extended melodic sequence based on *B*

2..6.4.3. 236-269

There is again an overlap between sections, the third section beginning in the piano two bars before the violin has finished playing the final phrase of the second. The material of the latter phrase is used counter-thematically in the new section. The main thematic material of the new section is similar to that of 88-96 which marked the close of the first theme group (A_4). It consists of the opening theme *a* (the ascending scale in the dotted rhythm) followed by the descending leap (*c*) in the rhythm of $a'R$ (see p.108).

236 Pf. $a + c$

240

Ex.: 148.: The close of the development based on material from A_4

The dotted rhythm, however, is exclusive to the piano in this section; the strings, when they play the ascending scale in 246 ff , play it in triplets.



Ex. 149.:

The triplet rhythm in the strings is introduced in 238-239 and occurs again in 242-243. In both instances the strings outline the harmony.¹¹⁶ The triplets alternate with the two bars that concluded the violin theme in the preceding section (236-237).



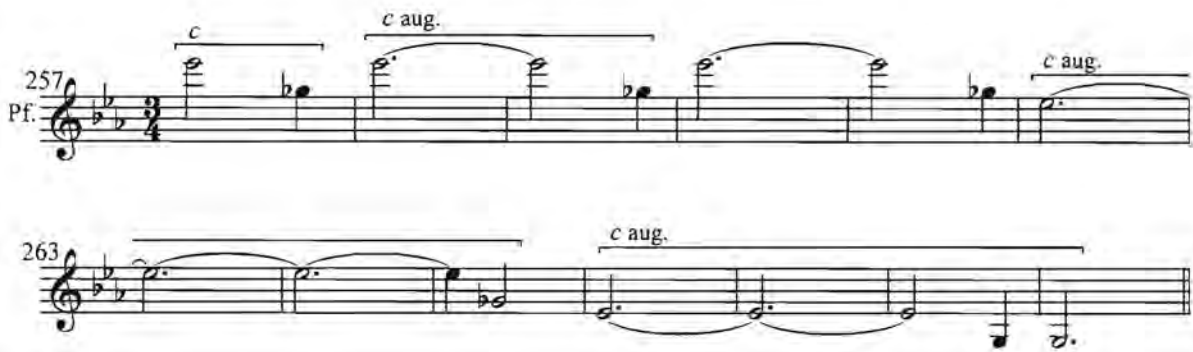
Ex. 150.:

The section is climactic. As in 72 ff , c is used as the figure at the climax itself, which occurs in 258. Ferguson (1969:93) suggests that 236-258 is one of the three climatic sections of the movement.¹¹⁷ The diminuendo, only marked in 267, and the ff dynamic and accents which are maintained even if the register in both strings piano is lower from 262 ff , seem to indicate that the climactic moment lasts rather till 266.

The insistent repetition of c as well as the repetition of the supporting harmony and the pedal points on A flat and E flat (246-257) and on G and E flat/D sharp (258-269) result in some interesting and complex harmonic progressions (see Chapter 3 pp.251-253) which lend the music an energy and climactic tension. In 258-261, c is augmented through lengthening the first note by a dotted minim. This idea is extended in 262-269 where the dotted minim is tied over several bars. Another long held note in the strings and a fairly brief diminuendo (only two bars from ff to p) lead to the recapitulation.

¹¹⁶ Triplets (apart from that of the accompaniment figurations in the piano) appear previously only in the violin as a figuration of B in 116 ff .

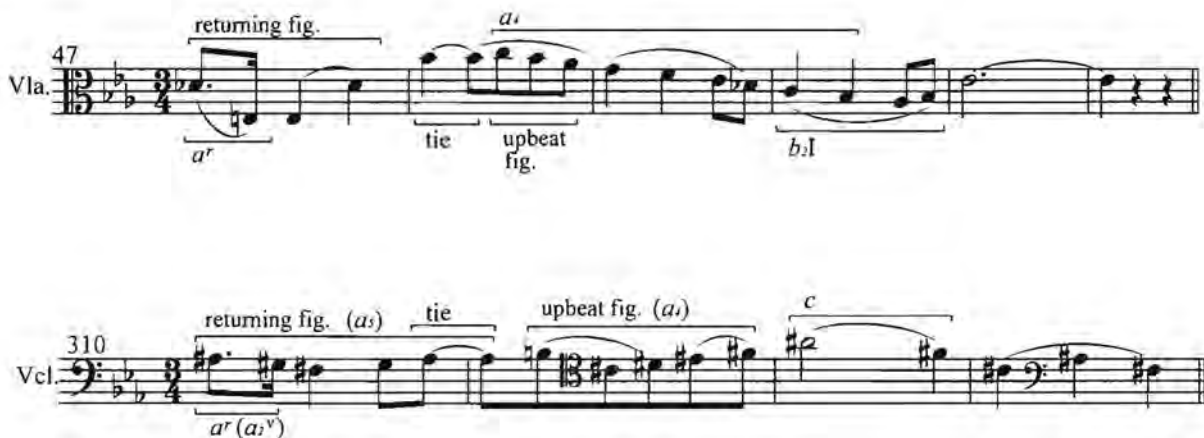
¹¹⁷ He lists 299-342 and the coda as the other two.



Ex. 151.:

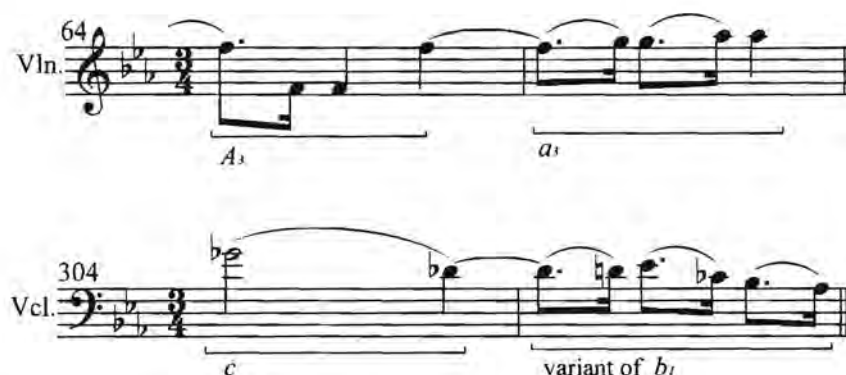
2.6.5. Recapitulation

The recapitulation is the same as the exposition until 302. 303-305 vary 36-38 to end up in G flat major instead of C minor. From 306, the presentation of the themes as well the material is varied considerably. In the exposition, eight bars of A_2 lead directly to A_3 . In the recapitulation, A_2 occurs three times – twice as four-bar units (306-309 and 318-321) and once as a two-bar unit (330-331) – with interjections of thematic material which is related to A_3 (310-317, 322-329 and 332-338). This material comprises the descending three-note scale motive in the rhythm of a' occurring in 28 i.e. $a_2^{v/}$ (see p.109) and quavers. The idea may be said to be a free variant of A_3 and will be called A_3^v . The example below gives a comparison of the two ideas, the main similarities, besides the use of a' , being the returning figure in the first bar, the predominantly scalar structure, and the tied note followed by compound upbeat in quavers.



Ex. 152.: Similarities between A_3 and A_3^v

The motive *c*, occurring already in 304 in the cello, occurs in the retrograde rhythm of *a*₁ throughout the section (see 312, 324 and 334). This figure is normally associated with *B*. In 304-305, this motive, played in the cello, runs into a variant of *b*₁. A similar phenomenon may be observed in the exposition where the head motive of *A*₃ is joined to *a*₃ (see 62ff.). The transformation of material here provides an example of Fauré's tendency to transform, combine and continuously develop thematic material even outside the development, a characteristic often associated with Brahms.¹¹⁸



Ex. 153.: Combination of motivic units or head motive from different theme groups

The bass and harmony in 332-336 also corresponds to that in 26-28 (and 293-295) and later to that in 379-384 which marks the start of the coda (332-336 and 379-384 are in C major, 26-28 and 293-295 in C minor). Interestingly, the harmonic progression underlying *A*₃ in the exposition does not correspond to that of 26-28. The use of harmony associated with *A*₂ for another thematic idea (i.e. *A*₃) demonstrates another way in which Fauré accomplishes subtle transformation of thematic material, while maintaining unity within the movement.

The passage moves from G flat major (306-316) through E flat minor (316-328) to C minor/major (326-335). The chords in 314-316 and 326-328 are pivot chords which provide interesting examples of inversions of the German sixth chord which, in the new key, become specious chords.¹¹⁹

¹¹⁸ See Introduction p.11.

¹¹⁹ See Specious chords p.254.

The entire section from 306-339 is climactic, the climax itself being reached in 338. (The climactic passage in the exposition (75-88), driven by *a* combined with *c* in the rhythm of $a_1^v R$, is absent.)

This section of the recapitulation ends with a small cadenza figure in the piano in 342. The figure, complete with a pause-mark on the last note, indicates a complete, albeit small, halt in the musical discourse, which is unusual for Fauré. Structurally, this corresponds to the end of the first theme group. The motive of A_3^v is, however, still used prominently at the beginning of the following section which corresponds to the second theme group *B*, A_3^v being played contrapuntally against *B* (349-361).

Ex.: 154.: A_3^v and *B* played contrapuntally against each other

From 361, A_3^v disappears from the texture and the recapitulation is, once again, more similar to the exposition. From 367, B_I is used. The figure in the viola in 365-366 corresponds to that in the cello in 132-133, likewise anticipating the motivic make-up of B_I . As in the exposition, the theme is played over sixteen bars, the end of which marks the end of the recapitulation. The key change to C major in 379 officially establishes the transition to tonic major.

Ex. 155.: B_1 in the recapitulation

The recapitulation ends with the four-bar phrase comprising a descending bass-line first heard in 26-27 (here 379-382).

2.6.6. The coda

Ferguson (1969:93) comments that the coda presents a particularly clear example of the use the string body against the piano so typical of the piano quartet literature.¹²⁰ The thematic material is presented, except for 434-443, in the strings while the piano plays only accompaniment. It is, however, mainly responsible for generating the sonorities upon which the climaxes are built (Ferguson loc. cit.).

¹²⁰ Fenton (Grove Online) points to the piano quartets of Mendelssohn and Brahms as exceptions to this treatment of the string body against that of the piano, commenting that these two composers tend to treat the piano as another voice in the string body rather than as a separate entity.

The coda may be divided into the following sections: 383-395, 395-420, 421-433 and 434-451 (see Table 4.5 p.105).

The first section of the coda combines thematic material from both theme groups. The *B* theme, played on the violin, opens the coda (383-387). The theme is varied slightly through alteration and extension of the returning scale-figure a_5 : the direction of the two quavers in the turn figure *b* is altered and a bar comprising a_1^v R (386) is inserted prior to the dotted minim (387). The variant is called a_5^v .



Ex. 156.: Variant of *B*

A further variant of the *B* theme occurs in the viola in 391-395. The variation of the theme here comprises a rhythmic diminution of the initial downward leap (i.e. *c*) and the variant of a_5^v described above. The diminution allows for the extension of the ascending part of the scale from five notes to six.



Ex. 157.: Variant of *B*

B is played contrapuntally against *A*, the latter being played in imitation between the strings. *A*, occurring here in the major and starting in the dynamic of *p*, displays a similar transformation in mood to that of the first theme in *I* (cf. *I.73ff*).

Ex. 158.: a and a_1 in imitation

From 395*ff.*, the rhythm a' in the scale figure is replaced by the triplet rhythm, introduced earlier in the development (238*ff.*). The figure a_1 , however, is retained for the first three imitative entries on the strings (395-398). In the fourth entry (on the violin), the triplet scale is followed by two bars of a_1 RI which, in turn, precede one bar of a_1 R to make up a four-bar phrase. This is twice repeated in sequence (398-409) down a second. The viola and cello essentially imitate the violin with the scale figure, preceded by a bar of c , at the distance of three bars, but give the impression of anticipating it rather, as the scale occurs in these two instruments directly before the violin's next entry of the idea (401-402). Conversely, the opposite effect is given as regards the figure of a_1 R which, in the viola and cello, follows that in the violin. The third violin phrase is extended by three bars comprising the ascending triplet scale followed now directly by a_1 R and another bar of the triplet scale to form an irregular seven-bar phrase.

The rhythm of a_1 R and a_1 RI (a_1' R) is usually associated with the downward leap of c . This motive occurs here in the viola and cello in 400, 404 and 408 in the rhythm of two crotchets (the original rhythm of c as it occurs in the piano in 39).

395 Vln. 3 *a* *a₁* Vcl. 3 *a* *a₁*

399 Vln. *a₁RI* *a₁R* *a* *a₁RI* Vla. *c* *a* *a₁R*

Ex. 159.: Overlapping imitation of figure based on *a* in triplet rhythm, *a₁R* (*c* appears in the viola)

In 409-412, the figure imitated between the lower strings and the violin is condensed to two bars. This results in a continuous triplet texture which corresponds to the increase in intensity and climactic tension. This heightened intensity continues to be augmented by a thickening in texture in the next eight bars (413-420) where all the strings play triplets against accented chord figures in the piano. The figures played in the strings here is related to that played in the development in 238*ff*.

409 Vln. *a* *a₁* Vla. (Vcl. 8ve below) *a* *a₁*

413 Vln. *a* *a₁* Vla. (Vcl. 8ve below) *a* *a₁*

Ex. 160.: *a* in triplet rhythm and *a₁*

Material from B_I is used, the violin and viola playing a variant of B_I in augmentation in 421-428. The figure comprises a hemiola suggesting two statements of B_I in 3/2 four against four statements of another variant of B_I in the cello, which maintains the 3/4 metre.



The conclusion of the augmented version of B_l leads directly to another variant of B_l which is much closer to the original. It is repeated one and a half times to produce a five-bar phrase.



In the final section, the strings assume a mainly textural role, playing arpeggios in both triplets (in the cello) and straight quavers (all strings), while the piano plays the scale from A_2 (434-435 and 437-438) followed by an augmentation of a_1 with chordal reinforcement. This results in two three-bar phrases and these are followed by another three bars in which both piano and strings play, in contrary motion, a scale figure spanning two and a half octaves.

The coda is a good example of Fauré's ability to manage climaxes. The entire section is climactic, but it is broken up into different sections which vary in dynamic, texture and use of register. The opening (379-395) starts *pp*, surging to *f* for the start of the *B* theme, but returning immediately to *p* and *pp*. A tiered *crescendo* leads to the first *f* and copious use of

accents, but the texture is still relatively thin. The texture becomes much thicker with the introduction of the triplets in 413 and the register in the violin, cello and right hand of the piano is higher. The section from 421-428 is *f*, but melodic and *espressivo*, while the accompaniment is less aggressive.

The introduction of the *subito p* (*pp* in the viola and cello) in 429 provides a sudden respite, but serves also to increase the suspense. The texture is already quite thick and the register in the violin quite high. An extremely short crescendo from *p* (*pp*) to *ff* in all instruments occurs over only two bars. The main characteristics of the final section, besides the sustained *ff*, are the thick texture and *marcato* rhythmic figures, as well as the considerable use of contrary motion between piano and strings, while the last nine bars see a clear separation of roles, first in the rapid alternation of full chords between the two bodies (443-445), and then in the superimposition of sustained notes in the strings on triplet figuration in the piano.

CHAPTER 3: HARMONY

3.1. Introduction

It is probably in the field of harmony that Fauré's most singular and startling innovations were made and it is, according to Nectoux (1991:227), this aspect of Fauré's style that has attracted the most attention. The fascination with Fauré's harmonic language stems not only from the ingenuity with which Fauré treated an existing tonal language, but also from his ability to achieve a complete synthesis of tonal and modal language to an extent not really achieved or attempted by other contemporary or subsequent composers.

Modality had been and was used by composers other than Fauré. Apel (1969:533) lists three incentives for the use of what he refers to as the 'modal idiom' in the predominantly tonal music of the nineteenth century:¹ (1) the desire to imitate the tonal (sic.) language of sixteenth-century sacred music, (2) the influence of Slavic or other folksong with modal features and (3) a reaction against the system of classical harmony. To this list can be added a fourth incentive, namely the desire for colour, archaic, exotic or otherwise.²

One of the most influential figures in promoting the use of modality in tonal music was Anton Reicha (1770-1836).³ He went so far as to include modal principles in fugal writing: no.13 of his 36 Fugues⁴ is based on modal principles in which cadences are possible on all but the seventh degree of the scale without further alteration (Stone [Grove-online]). Reicha's pupils included Berlioz, Liszt, Franck and Gounod, all of whom used modal elements in their writing. Gounod's use of modal writing, especially in the religious works, is particularly noteworthy, and was the most prolific by any French composers before Fauré.⁵

¹ He also includes the twentieth century in his discussion.

² Examples are, respectively, (1) Beethoven's use of the Lydian mode in the *Heiliger Dankgesang eines Genesenen an die Gottheit* from the String Quartet in A minor Op.132, (2) works by, for instance, Mussorgsky or Smetana, (3) works by Debussy and (4) Saint-Saëns' use of the Dorian mode in the 'Marche Royale du Lion' from the *Carnival of the Animals*.

³ Reicha was professor of counterpoint and fugue at the Conservatoire from 1818. His *Cours de composition musicale, ou Traité ... d'harmonie pratique*, published about 1816-18, becoming the official treatise (Stone [Grove online]).

⁴ The 36 fugues published in 1803 and dedicated to Haydn were intended as much for pedagogical purposes as artistic ones (Stone [Grove online]).

⁵ Cooper (1951:18) cites two traditions in French music in the latter half of the nineteenth century: that of Saint-Saëns and that of Gounod. He associates Fauré with the latter. The two composers share a tendency to lyricism and avoidance of melodrama or overstatement, although Gounod's work is perhaps less refined than Fauré's.

It is probably owing to Reicha's influence that the use of modality or modal tendencies⁶ was relatively common amongst French composers.⁷ The most immediate influence on Fauré, however, would have been the instruction he received at the Niedermeyer School (see p.2-3). Besides the course in modal harmonisation and the study of sixteenth-century music already mentioned, Nectoux (1991:227-229) considers the course in harmony taught by Gustave Lefèvre as one of the significant contributors to Fauré's approach to harmony. Both Nectoux and Orledge (1979:7) refer to Lefèvre's *Traite d'harmonie* as evidence of the comparatively flexible approach to musical theory taught at the School.

The treatise advocates several practices which may be associated with Fauré's often audacious approach to harmony. In relation to the use of altered chords,⁸ for instance, it states that 'every consonant or dissonant chord can be modified by alterations to the notes that compose it.' With regard to modulation, it holds that a modulation can either be real or passing – it is real when by its character and duration it 'destroys' the main key; it is passing when it is short and depends on the main key. The work also discusses the treatment of chords foreign to the key, encouraging students to explore resolutions in which each note of a chord could move either diatonically, chromatically or enharmonically so as to form a new aggregation. As a tool for modulation, this new chord/compound could then be assigned to a certain key depending on how the notes are spelt and resolved. Fauré's frequent and often brief tonal modulations, as well as his *modal excursions* or modal inflections, may be related to this principle.

In view of Fauré's education one may consider the remark by Nectoux (1991:229) that Fauré's true precursors were not so much composers like Gounod, but rather Couperin and Forqueray and, from the Renaissance, Costeley, Janequin and Lassus. Fauré's point of departure then would have been the language of sixteenth-century sacred music, although in

This comparison is based more on Gounod's sacred music than on his operatic output, which is more extrovert. It should also be noted that Fauré's use of modality has perhaps as much to do with a natural affinity for modal language as with overt influence from the older composer (cf. remark by Nectoux p.139 last paragraph). Nonetheless a marked influence may be traced in Fauré's early songs and in, for instance, his use of V¹¹ (see p.229).

⁶ This includes, for instance the use of secondary triads such as III and VI (see p.142).

⁷ This tendency, for instance, is not so marked among German composers. Suckling (1946:187) remarks that of all European folk music, German folk music comes closest to displaying characteristics of the major scale, while French folk music has always maintained a modal structure. The likelihood that Fauré was drawing from folk music traditions is not very strong, his main source being the Gregorian modes (see Educational background p.1-2 and directly below). He was, however, not averse to using modal flavour to suggest an archaic secular music, as evinced in the *Pavane* Op.50.

⁸ Alterations were often the result of modal inflection.

his case, the intention was not so much to imitate the language (as Apel mentions), but to integrate it into an idiom of his own.

Most examples of modal writing comprise the use of modality as a separate entity, either as part of a larger tonal structure or as the main language of the piece as a whole. In other words, there are clear distinctions between what is modal and what is tonal. In Fauré, the distinction is blurred. Rather than exploiting the modes as a means of introducing an evocative, archaic colour to tonality, he strove to re-interpret the modes in terms of nineteenth-century harmonic practice and to integrate diatonic modality with chromatic tonality (Hofmeyr 1981:2).⁹

The integration of the two opposing practices has some interesting consequences as far as accepted tonal procedures are concerned. The most pertinent of these is perhaps the weakening of the dominant-tonic and leading note tendency so marked in normal tonal practice. The hierarchy of chord functions and prescribed manner of resolution of dissonance dictated by this tendency is negated with the introduction of a modal system which is not obsessed with strengthening the position of the tonic and dominant, or with the resolution of the leading note. Except for the Lydian mode,¹⁰ there is in fact no semitone between the seventh degree and *finalis*. Modality also tends in the opposite direction to the ubiquitous tonal alteration of late-Romantic music, which focused largely on the creation of semitonal resolution, while modal identity is largely defined by whole-tone resolution (B flat-C or F sharp-E in a mode on C, for instance). Moreover, modality is essentially a melodic system and one which was not originally supported by vertical chord structures.

The harmonisation of an essentially melodic system results in some interesting consequences as far as Fauré is concerned. As noted in Chapter 1 (p.1), the practice at the Niedermeyer School was to harmonise the modal plainchant with 'modal' harmonies i.e. diatonic triads in root position or first inversion (Hofmeyr 1981:2). Fauré extended this idea in two directions: 1) besides triads belonging to the mode he also uses quartads and even quintads based on the pitch content of the mode; 2) he used nineteenth-century harmonic practices to harmonise diatonic modal melodies. Fauré's copious use of secondary triads, non-dominant quartads,

⁹ Nectoux (1991:229) remarks that Fauré never wrote a piece that was entirely modal (unlike, for instance, his own pupil Koechlin, or Messiaen). Orledge (1979:239) qualifies this further by commenting that purely modal passages of any length are rare; nonetheless, Gervais (quoted in Nectoux loc. cit.) remarks that whole passages in a mode do exist and cites the opening of 'Prima verba' from *Chanson d'Eve*.

¹⁰ The Ionian mode corresponds to the major scale and is thus not included for the purposes of modal discussion.

altered chords, unusual resolutions and non-chord notes including pedal point may all be associated, to a greater or lesser extent, with modal practice.

Both Suckling (1946:182) and Nectoux (1991:231) refer to Fauré's innovations in terms of syntax: Fauré's harmonic language explores new ways of arranging already existing chord structures, especially the way the individual voices in those chord structures move or resolve. These resolutions are often influenced by modal thinking.¹¹

The fact that the original concept of modal writing, especially that embodied in sixteenth-century polyphonic music, is linear also poses an interesting question as to whether Fauré's conception of music was vertical or horizontal. Orledge (1979:237) describes Fauré as a harmonist and remarks (op. cit.:254) that his melody was 'more the surface of harmony, growing from it but without a separate life of its own.'¹² Nectoux, on the other hand, describes Fauré's musical language as 'essentially melodic rather than harmonic,' remarking that it is the 'logic of a long melodic paragraph which lies at the root of his most striking harmonic audacities.' Tait (1983-'84:42), commenting specifically on various passages in the String Quartet, seems to support Nectoux, remarking that the harmonies are often implied only by the interlacing melodic lines.

The question as to whether Fauré conceived his music primarily in harmonic or melodic terms is moot, but it is more than likely that he thought in terms of both.¹³ Orledge does comment later (1979:254) that Fauré had a very clear idea of what harmonies he wanted, remarking that Fauré thought in harmonic at least as often as in melodic terms...' and that 'he considered chords individually and according to the degree of the scale on which they were constructed.'

Several stylistic aspects of Fauré's writing which may also be related to modal writing are: harmonic oscillation, modal alteration of a single pitch, a single pitch having dual harmonic and melodic (often modal) functions or vice versa and Fauré's tendency to introduce flatter

¹¹ Suckling (1946:182) states that Fauré's innovations are less immediately noticeable compared, for instance, to a composer like Scriabin who is concerned with the exploitation of harmonic combinations hitherto unfamiliar in themselves. Nectoux (1991:231) makes a similar remark with reference to Debussy, commenting that Debussy's innovations lay in the invention of new chord successions, while those of Fauré's lay in syntax.

¹² This observation is patently inaccurate if one considers the many memorably melodies Fauré produced.

¹³ The comparison to Bach's counterpoint has been noted in Chapter 2 (p.12). In this respect, the marriage between linear and vertical thinking in Fauré is close to perfect and may serve to prove that Fauré's conception of independent lines and harmony are inextricably linked.

degrees, chords and key areas.¹⁴ The interrelation between these features and modality will be elucidated in the discussion of individual aspects of Fauré's harmony.

3.2. Triads

The most remarkable and distinctive aspect of Fauré's use of triads is his predilection for secondary triads, specifically those on III and VI, for triads in second inversion (including *apparent chords*) and for the augmented triad.¹⁵ Fauré's free and prolific use of these chords is a noteworthy feature of his style, as such usage remained fairly restricted even in the latter part of the common practice period.

3.2.1. Triads on secondary degrees: III and VI

Triads on III and VI were not used with great frequency in the common practice period up to Fauré's time, the triad on III being especially rare.¹⁶ The avoidance of these secondary triads may be attributed to the fact that they are tonally weak and tend to suggest a modal flavour. Piston (1950:32-33) comments that triads built on III and on VI are less indicative of a specific key and would, if used prolifically, tend to suggest a tonal centre other than the one intended. In the context of the common practice period where the establishment of a given tonality is paramount to the harmonic and formal structure of a piece, such ambiguity would not be ideal.

The nineteenth century introduced an expansion of harmonic language, but this tended to enhance tonal writing rather than work against it. The gradual rise of nationalistic tendencies in the latter half of the nineteenth century, however, did mean that elements of folk music were beginning to assume a relative importance in serious music. The folk music of Eastern

¹⁴ All modes except the Lydian are 'flatter' than the major scale with the 'mode on B' i.e. the Locrian as the flattest diatonic mode. Fauré took this further by continuing up the circle of fifths and inventing modes on these degrees – e.g. the next mode up would be that on F sharp (Hofmeyr 1981:61 and 74-75). Fauré also had a marked predilection for flat keys which may be related to this tendency (see Chapter 2 p.13 FN 14). He did, however, invert modes on the 'sharp' side of the Lydian by continuing down the circle of fifths.

¹⁵ Although II is a secondary scale degree, the triad on II is not unusual and not particularly as remarkable as III or VI as a stylistic feature in Fauré's music; as a sub-dominant function, it will be discussed in relation to Quartads (see p.211 ff. and p.213 ff.) and N6 (see p.241ff.).

¹⁶ McHose (1947:307), for instance, lists the frequency of the triad on III in Bach's chorale harmonisations at 1,8%, making it by far the least frequently employed unaltered triad.

Europe and especially of Russia often has a very strong modal structure.¹⁷ Apart from any obvious melodic tendencies which would refer directly to modal scales upon which this music might be based, the suggestion of the modal structure could be enhanced by the use of secondary triads. The following examples from Mussorgsky's 'Promenade' from *Pictures at an Exhibition* and *Boris Godunov* illustrate this quite well.

Bb: VI V_b VI V III_b V I VI V V_b⁷ V
of V of V

Ex. 163a.: Mussorgsky, 'Promenade' from *Pictures at an exhibition*, 1-4

C: I V I VI V I IV I V VI_b⁷ V III VI II V

Ex. 163b.: Mussorgsky, *Boris Godunov* 'Coronation scene' from the Prologue 52-57

In both examples the triad on VI occurs comparatively frequently, while that on III occurs only once. This may be explained by the fact that, as a secondary triad, VI is far more common than III. The use of VI in the interrupted cadence accounts for part of this usage, so that while the progression from V to VI is unexpected, it is familiar to the ear. It is also commonly used to precede IV/II chords. The fact that in the harmonic minor the VI triad is a major triad as opposed to the rarely used augmented triad formed on III, may also explain its more frequent use. In the former example, for instance, VI is used thrice in the first two bars of harmonised music (3^1 , 3^3 and 4^3). In all three instances, the triad occurs in root position. In both examples it is twice resolved to V before the more conventional resolution to a chord on II.

¹⁷ See Introduction p.138.

III is much rarer, but in Ex. 163b it occurs in a prominent part of the phrase and on a long note. That in Ex. 163a concludes the half-phrase and may be considered as a substitute for the tonic which the ear would expect to hear at this point. It demonstrates weak root movement from III to V across the bar-line.

The use of secondary triads was not necessarily limited to composers of Eastern Europe or Russia. Brahms showed a considerable fondness for the triad on III, especially in the major, and for modulations to the key on III (see below). Brahms set many folk songs and used folk-like material in other works where his use of secondary triads, both III and VI, supports the folk element (see below). As a German composer, however, Brahms was more the exception than the rule, the practice being far more common amongst French composers such as Bizet, Gounod and Saint-Saëns.¹⁸

These chords, especially that on III, become significant in Fauré's work in that they are used with even greater flexibility and little regard for any of the traditional restrictions imposed upon their use. As with the nationalist composers mentioned above, his preference for secondary triads may be explained by a desire to support modal qualities in the music, but it also derives from the desire to create deliberate ambiguity within a tonal context. The result often has strong modal connotations, but is not necessarily genuinely modal and many of these passages may be analysed from a tonal point of view. As mentioned in the Introduction (see p.140), purely modal writing did not play a major part in Fauré's language.

3.2.1.1. Triads on III

The relationship between the minor and its relative major presents the most obvious situation where III and the triad on that degree become significant. The most common and expected form of modulation from a minor key is to the relative major which lies on III of the key. It is far more unusual to modulate from a major key to III, although Brahms in particular was quite fond of this procedure, using it in works such as the Intermezzo Op.119/4 for Piano.¹⁹

¹⁸ Cf. Introduction p. 139 (FN 7). Interestingly, Longyear (1969:33) lists Brahms, Raff, Saint-Saëns, Fauré, Chausson and Rimsky-Korsakov as a sample of those composers who utilised secondary triads as part of what he refers to as the 'diatonic reaction' to the leading-note and dominant quartad oriented chromaticism of the nineteenth century. A good example occurs in 1.9-24 of Saint-Saëns Piano Concerto No. 5 where the second period is entirely harmonised by secondary triads.

¹⁹ In 8-10 there is a modulation from the tonic E flat major to G minor.

Fauré extends this idea beyond the normal concept of modulating to a completely new tonal centre by combining the pitch content of the original major scale with that of the minor on the mediant. Nectoux refers to this as Fauré's concept of an 'expanded tonality – of a key coloured by modal inflections.' Fauré himself describes the concept in an analysis he made in 1906 of the 'Air de danse' from *Caligula* for his son Philippe:

The whole piece is composed on a single theme in a mixture of G major (G, A, B, D, E, F-sharp) and B minor (B, C-sharp, E, F-sharp, G) that's to say, the notes G, B and D are the tonic, mediant and the dominant of the first, and the minor sixth, the tonic and the mediant of the second...But overall the piece stays entirely in G without any subsidiary theme in the relative major [sic] or the relative minor (in this case E minor)... as earlier composers didn't modulate in the same way we do I wrote it all in the scale I've described. Plainsong is full of similar passages (quoted in Nectoux 1991:234).

Fauré adds that Berlioz uses a similar technique in *Les Troyens*.

The use of scales a major third apart is also extended to modal writing. Orledge (1979:239) cites the song *Lydia* Op.4/2 in which Fauré combines the pitch content of the Lydian mode on F and that of the descending melodic minor (Aeolian mode) on A.²⁰ Orledge describes Fauré's method, saying that the two scales are, for Fauré, the same scale and that he is merely 'shifting his tonic or final note within overlapping scales, and sliding to a different aspect of the same mode/scale.' Similar practices are to be found in the works of Palestrina and his contemporaries where the same diatonic scale is used throughout a movement, but not all phrases cadence onto the same *finalis* (cf. remark by Fauré above). Orledge (loc. cit.) comments further that this penchant for scales a major third apart as well as his use of the chord on the third degree are aspects which the Niedermeyer method of plainchant accompaniment would have allowed, but which would have been frowned upon at the more conservative Conservatoire of the 1860s.

The tendency to create ambivalence by vacillating between scales or modes a third apart is prevalent in works from all three of Fauré's stylistic periods. Apart from the first-period works such as *Lydia* (mentioned above) and the Quartet (see below), examples occur in the

²⁰ For a full discussion on Fauré's use of the modes, see Modality p.271.

Second Piano Quartet (1-10 between E flat major and G minor) and the *Introit* of the Requiem Op.48 (1-8 between D minor and F major) from the second period, and the *Andante moderato* of the Second Piano Quintet Op.115 (1-8 between E minor and G major) from the third period.

Ferguson (1969:22) remarks that an ambiguity in tonal centre resulting from the vacillation between tonic and mediant is one of the characteristics of Fauré's style and a particular feature of the Quartet itself. Analysis of the Quartet would suggest that vacillation between the tonic and sub-mediant keys is equally common in Fauré's style.

The very opening of the Quartet provides an excellent example of Fauré's partiality for the triad on III:

Violin I
Viola

c: I III^{b5} VI III^{b5} IV I IV^b V^{b7}_{of IV} IV I V^{b7}_{of V} V

Ex. 164.: Reduction of 1.1-5

The triad occurs twice within the very first phrase of the piece – on 2² (2 being the first bar of music), and on 3¹. As suggested in Chapter 2 (p.17), 1-5¹ may be interpreted modally, the flattened leading note or subtonic occurring in the melody on 2². The use of the subtonic means that both III triads occur with flattened fifth. (In the minor, the fifth of III would normally be raised to create an augmented triad). Fauré often exploits the ambiguity allowed by the suggestion of either the descending melodic minor or various modal scales to use III^{b5}. The melodic flexibility which is so characteristic of Fauré is often exhibited in the way he treated the leading note of a scale.²¹

²¹ See Modal writing p.271 ff.

III^{b5} is the tonic of the relative major, but it is also V of VI, and it is in this function that it appears most frequently in the general literature.²² In the passage under discussion, III^{b5} (2²) does progress to VI but, rather unusually, there is an immediate return to III^{b5} (3¹). The root movement up a fourth is strong, but the consecutive use of three secondary triads is unusual and serves to affirm the modal quality of the opening while also weakening the sense of key. The suggestion of E flat major is fairly convincing and is unusual, occurring as it does so soon after the opening, not only of the movement, but of the piece itself. Ferguson (1969:22) describes the tonal ambiguity as a ‘free and sometimes rapid movement between C minor and the relative major...’.²³ Such a strong suggestion of a key other than the tonic is hard to perceive as a modulation when the key has hardly been established and is better explained as a modal inflection even if the phrase as a whole is not strictly modal.

The second triad on III (3¹) occurs in first inversion. This lessens the effect of the weak root movement down a fourth to some extent and was usual in cases of weak progressions throughout the common practice period. Triads in first inversion are less stable and less suggestive of a temporary tonic than triads in root position. It is noteworthy that Fauré uses the III triad throughout the Quartet almost exclusively in first inversion (that in 2 being one of the few exceptions), often with the effect of tempering the daring of the triad’s use, but often with the effect of, paradoxically, heightening the ambiguity.

A passage which demonstrates this aspect rather well occurs at the end of the development of *I*:

g: I V_d⁷ IV^b III^{b5} VII_c⁷ I_b bVII_b⁷ c: VII_d⁷ III^{b5} VII_c⁷ VI_c bII

of IV VI_b V_b VII_c⁷ III_b V_b VII_c⁶⁷ I_b VII_b⁶⁷

or Eb: of III of V (II_b⁶)

Ex. 165.: Reduction of *I*. 149-152

²² Examples occur quite commonly from the Baroque onwards, an instance occurring in the first movement, *Allegro con brio*, of the String Quartet Op.18/1 by Beethoven.

²³ A similar ambivalence in tonality occurs at the beginning of *III*, this time between the tonic (C minor) and VI (A flat major – see Chapter 2. p.78).

The passage is interesting, not only for the use of the triad on III, but also for the use of the triad on VI and for triads in second inversion.²⁴ The phrase is structured sequentially with the main melodic material occurring in the bass (cello and piano left hand). The sequential writing and chromatically inflected descending bass line contribute to a rather ambiguous tonal structure, while the copious use of secondary dominant functions also tend to confuse the ear.

The melodically conceived bass-line also serves to illustrate how Fauré's harmonic thinking is often the result of linear as well as vertical considerations, and how the harmonic progressions, including the choice of the secondary triads III and VI, emanate from linear writing. Nonetheless, as suggested (p. 148), Fauré worked very much with specific progressions in mind and deliberately used unexpected harmonies to inflect fairly straightforward melodic ideas.²⁵

The root movement down a second from IV to III^{b5} is weak, but is used quite boldly across the bar-line from 149³-150¹. The progression for the rest of the bar is relatively straightforward, although the F rising to the F sharp in the violin part is remarkable as a typical instance of modal alteration (cf. II.238 below). It is also suggested from 151³-152¹.²⁶ The chord on 150³ acts as a pivot into E flat major, I in G minor becoming III in E flat. The latter proceeds to II[#] again producing weak root movement down a second from a weak beat onto a strong beat. The fact that both triads on III are in first inversion softens the effect to some extent.

An alternative analysis would be to consider the modulation to E flat occurring already on 149³. IV in G minor becomes VI in E flat major. The first chord of 150 would then be V which, coming on the strong beat, would be preferable to III in G minor. This does not, of course, alter the weak root movement down a second, now VI to V.

²⁴ See Triads on VI p.157 and Six-four chords p.170.

²⁵ The last page of the song *En sourdine* Op. 58/2, with its simple diatonic melody coloured by complex altered chords is a good example of this.

²⁶ This form of alteration, where a note is preceded by its flattened form, is a feature of the Quartet and one which often, as in this instance (given the analysis in G minor), entails the leading note proper being preceded by the subtonic. This idea may be related to the tendency Fauré has of slipping in the leading note at the last minute in a phrase and which is characteristic of his modal writing. The tendency may be related to *music ficta*, the theory in modal music of the use of non-diatonic tones in a mode such as the introduction of an 'artificial' leading note or the 'normal' third in a transposed mode such as C sharp in the Myxolydian on A (Apel 1969:549).

A further example of the modal alteration mentioned directly above occurs in *I.157-158*:

157

c: V_4^6 ————— 3 ————— 7 $\#7-8$ V^7
or I_c VI of V or III^{b5} V^{6-7} $\#7-8$ V^7

Ex. 166.: Reduction of *I.157-158*

The ‘chords’ on 157^2 and 158^1 may be considered as a decoration of the resolution of the cadential six-four on 157^1 . The chords, however, acquire an almost autonomous character through the octave displacement of the resolution of the B flat to the B natural.²⁷ The chord on 157^2 may be analysed as VI of V i.e. VI of G minor, in which case the B flat is not problematic as it is part of the V key, while the B natural is simply the leading note in C minor.

A more interesting and unusual explanation would be to consider the chord as III^{b5} . In this case the B flat becomes problematic in the tonal sense as it rises to a B natural. The situation may, however, be explained in modal terms. The B flat may be considered as the subtonic of C Aeolian which, similar to the example in *I.150* mentioned directly above, precedes the leading note proper (the B natural) which occurs on the following beat. The octave displacement mentioned above means that the B flat and B natural occur in different registers, resulting in one of Fauré’s favourite effects, the cross-relation.

Fauré sometimes uses III as a substitute for V. This practice can occasionally be found in the Baroque period and, although it became rare in the Classical era, had become fairly common again by the late nineteenth century. Orledge (1979:241) refers to the finale of the Second Violin Sonata Op.108 and to several of Fauré’s songs where III is used to replace V^7 in the final cadence of the piece: *Nocturne* Op.43/2, *La Rose* Op. 51/4 and *Mandoline* Op.58/1. The

²⁷ Octave displacement of the resolution is used extensively by Fauré and various examples occur throughout the Quartet.

first inversion of the chord is invariably used, Fauré thus conforming to the traditional treatment of this chord as a substitute for V. In *Mandoline*, the chord is preceded by VI⁷.

Ex. 167.: Fauré, *Mandoline*, Op.58 37-39 showing the final cadence of III-I.

The progression of III-I is used several times in a harmonically sequential passage in the Scherzo of the Quartet. In 100-126, the key centres seem to waver between G minor and B flat major (100-117), and between C minor and E flat major (118-126).²⁸ There are two possible analyses in each instance. In 100-117, the first possibility is to consider the passage in G minor with two brief modulations to B flat major.

Ex. 168.: Reduction of II.100-107¹

²⁸ See Chapter 2 p.63 FN 68.

The progression in these bars then reads VI-IIIb-I. Similarly, in 118-126, the key would be C minor with a brief modulation to E flat major where the same progression occurs. The root movement in each case is relatively strong, with III again in first inversion. The progression is nonetheless unusual and the III-I progression, in these instances, is not cadential, occurring as it does in the middle of the phrase.

The second possibility is to consider the relevant bars as remaining in the minor, but with modal implications. The fact that no cadence occurs in the assumed major key also suggests that the 'modulation' is perhaps rather a *modal excursion* to the Aeolian on, respectively, G and C. The remarkable aspect is the use of the subtonic and hence V with flattened third, and III with flattened fifth without reference to the descending melodic minor in the main melodic line in the piano. In 105 Fauré slips in the leading note F sharp on the last beat, confirming the return to G minor. The cadence onto the tonic is interesting and presents an example of the use of the augmented triad on III in the minor as a substitute for V.²⁹ The III triad occurs in first inversion, again conforming to traditional practice.

The same progression recurs twice in II.111-115 in G minor. The instance in C minor (123-124) is more unusual. In this case, III is in root position and the following tonic onto which the resolution occurs is in first inversion. It seems that Fauré's concern here is to keep the E flat as a constant in the bass, and it may be seen to act as a kind of pedal point.

117

c: V I
Eb: VI

C Aeol.: V_b III
III_b I

c: III I_b

Ex. 169.: Reduction of II.117-124

A further instance of III preceding the tonic occurs in the opening of III:

²⁹ See Augmented triads p.167.

1

Vcl.

Vcl., Vla.

c: I II⁷_b I bII_b 4-5 I⁶⁷_d

Ab: III IV_b 4-5 III⁷_d

6

(quartal)

(c) VI bVII¹¹ f: IV⁷_c V⁷_b

(Ab) I II¹¹_d V_b II⁷_c

or V¹¹_d
of V

Ex. 170.: Reduction of *III.I-8*

As noted (see p.77 and 147 FN 23), the key here is ambivalent, as it is at the start of *I*. A modulation to A flat major is strongly suggested in 3. Modulation from a minor key to the VI is remarkable so early in the movement. As in *I*, the modulation may, however, be explained as a vacillation between keys a third apart, or as a modal colouring of C minor. Melodically, the note C is predominant throughout the phrase and, although a root position tonic chord in A flat does occur in 6 as part of a cadential-type progression, an actual cadence into A flat is lacking. (The A flat chord in 6 occurs in the middle of the phrase.) The suggestion of the key is, nonetheless, worth consideration and it can be seen as a kind of anticipation of the real modulation to A flat at the start of the B section.

The analysis in A flat is given as an alternative in Ex. 170.³⁰ The return to a chord on III from IV is interesting and, again, reminiscent of the first movement (cf. *I.4*). While III to IV presents a strong tonal root movement, IV to III⁷ is weak, and, occurring across the half-phrase, places the weaker III⁷ on the stronger first beat, although the effect is ameliorated by the use of the seventh which increases the level of dissonance on the stronger beat. The III⁷ may be considered as a substitute for V⁷.³¹

In *III.14-16*, III is used in a cadential progression:

Db: I_b V I bII (III^{b5}) bII_b I_c V I
 c: bII_b V⁷ of bII bII (III^{b5}) bII_b I_c V I

Ab: IV_b V⁷ of IV IV (V) IV_b

Ex.171.: Reduction of *III.13-16*

The otherwise straightforward progression *bII-Ic-V-I* in C minor is complicated by the insertion of III into the Neapolitan context of *14*. The ‘chord’ on the second beat may be considered as an *apparent* chord between the two chords of *bII*. The situation is, however, complicated by the fact that the B flat in the left hand of the piano does not move by step. This justifies the consideration of the chord as a proper chord so that the progression reads *bII-III^{b5}-bII_b*. The weak progression of III to II and the oscillation between secondary triads on *bII* and III make for a rather unusual succession.

The progression in 7-8 (see Ex. 270) and that in *14* entails parallel fifths. Those in *14* may be explained as a result of octave doublings (a phenomenon which was common in other composers, for example Brahms): if the chords are reduced to the top three voices and bass,

³⁰The analysis in C minor does not involve III, but it does present an interesting triadic progression involving N6 between two tonic triads, the use of a quartad on I and a progression from I^{b7} to VI. See Quartads p.211 for discussion of *III.3-6* in C minor.

³¹The progression entails a quartad on III, but is noted here for the weak root movement and use of a chord on a secondary scale degree (see Quartads p.211). The quartal harmony in 6 is discussed under Sextads (pp.230-231).

the parallel fifths fall away. Those in 7-8 are not similarly justifiable.³² In Fauré's later works parallel fifths constitute normal practice.

Another example of III in a cadential progression can be heard a few bars later in 24-25:

24

Vla.
Vcl.

c: III^{b5}2-1 II⁷2-1 I
or V⁷_bd VI_c
(C Aeol.: V⁷_d VI_c I)

Ex. 172.: Reduction of *III.24-25*

The movement of the bass-line, played in the cello, creates a fairly complex situation in which considerably ambiguity arises as to which notes are chord notes and which are non-chord notes. The E flat in the cello (24²) could be considered as an accented non-chord note. In this case, the D becomes the chord note and the resulting chord on the second beat of the bar is II⁷ in second inversion. The progression reads III-II⁷-I. Root movement is down a second in both cases and the triad on III, interestingly, is in root position. The cadence II⁷-I is modal and the B flat on 24¹ in the piano rising to the C on the second beat strongly supports analysing these two bars in the Aeolian on C.³³

Alternatively, the first note on each beat may be considered as the chord note in which case the progression is $V^{7/b}d-VIc-I$, a progression which itself is equally unusual in its use of a six-four chord on VI.³⁴

The modulation in *III.25-26* (the conclusion of the A section and transition to the B section) uses I in C minor as a pivot into A flat major. The chord becomes III in the new key and this

³² See also *IV* 84-87 for use of parallel fifths which are likewise not justified. Parallel fifths occur also at the opening of *III* in the Second Piano Quartet.

³³ See Modal writing p.277.

³⁴ See Six-four chords p.178.

progresses to $\text{II}^{7/4-5}$. This entails weak root movement, which is countered by the conventional resolution of the II to V .

III.32-35 is remarkably complex in terms of harmonic language and provides an excellent example of Fauré's use of several phenomena such as leading note quartads, irregular resolution and *specious chords*.³⁵ The complexity itself derives from the contrapuntal writing and the copious use of accented non-chord notes.

A modulation from A flat major to C minor on 32^1 is achieved through a pivot chord. The following chord (32^3) appears to be IIIb . If one considers the voice-leading, however, the 'chord' may rather be seen as a decoration of V (32^4), in which case it is an *apparent chord*. In this instance, the progression is $\text{VI-V}^{6-7/6-5}$ and VI may be considered as a substitute for I in C minor. There is also a suggestion that the music is still in A flat major with Lydian inflections (cf. 28-29 and 32-33).

32

c: VI V^{6-7} VI II_c^7
 ($\text{III}_b \text{V}^7$) Eb: II_b^{6-7} bVI^{b5} VI $^\sharp$ II VI V^7 I

Ex 173.: Reduction of *III.32-35*

An instance of alternating III and I occurs in *IV.84-91* in the key of B flat major.³⁶

³⁵ See also Triads on VI p.160, *Specious chords* p.246 and Non-chord notes p.266. Several different analyses are given for this passage.

³⁶ As noted in the Introduction (p.141), use of oscillating chords is characteristic of Fauré's style.

84

Bb: I III I III

I —————

Ex. 174.: Reduction of *IV.84-85*

The B flat in the bass on the first beat of every second bar may be regarded as the bass-note for the entire bar, and also acts as a tonic pedal point. The chord on the first two beats of each bar is the tonic. The chord on the last beat of each bar appears to be I^7 , but, as the A natural (the supposed seventh) does not function as a seventh, the chord may rather be regarded as III over a tonic pedal point. The alternation of I and III occurs four times. The oscillating chords and the repetition of the progression produce a static effect, while also maintaining the level of tension, which is high at this point. The passage is quite remarkable for its part writing, especially that in 84-87 with its parallel triads, and anticipates the opening of the third movement of the Second Quartet.

A rather ambiguous usage of III occurs in *IV.185-186*:

185

Db: V^{b9} $III\sharp_2$ or VII^{b7} of V V^{b9} I

V —————

Ex. 175.: Reduction of *IV.185-188*

The passage may be analysed in D flat major over a V pedal point. The chord on 185^2 - 186^1 is notated as VII^{b7} of V. The expected resolution to V is frustrated by an unexpected resolution to III on 186^2 , which means that the VII^{b7} of V can be enharmonically reinterpreted as VII^7 of III. A resolution to V does, however, occur in the following bar and the preceding III may actually be seen as a decoration of this chord i.e. as an *apparent chord*. Nevertheless, the fact that the triad on III falls on the most accented part of the phrase and the use of copious non-chord notes aid in confusing the situation.³⁷

An example of alternating chords resulting in weak root movement occurs in II.236-237 in the key of B flat major:

Bb: I IV $VII^{7(\sharp 5)}$ I $bVII$ $bIII^{b5}$ IV^{b7} $bIII^{b5}$ VII^7 I
 I+V (Bb Dor.: VII) III IV^7 III)

Ex. 176.: Reduction of 231^1 - 239^1

$bIII^{b5}$ progresses to IV^7 which progresses back to $bIII^{b5}$. The IV^7 may be regarded as a decoration of III with the E flat and G acting as accented passing notes. In 238, the D flat functions as a C sharp rising to D natural, providing an example, not only of the typical use of a single pitch having dual function, but of the modally flattened degree (D flat) reinterpreted at the cadence point as a tonally raised degree.³⁸ 234^2 - 237 may also be analysed in B flat Dorian.³⁹

The repetition of a chord progression (A-B), often generates a 'weak' or ambiguous progression (B-A) and is typical of Fauré. The progression often takes the form A-B-A-B-C

³⁷ This type of procedure, which one might term a 'double-deception,' in which an unexpected resolution leads one to reinterpret a chord enharmonically, before being shown that the resolution itself was deceptive and one's first interpretation correct, is often associated with a three-note chord series A-B-A-B-C where B-A constitutes the deceptive resolution. It occurs in this form in the 'Tarnhelm' motif from Wagner's *Ring*, and in several instances in the Quartet. The B-A module is also used by Fauré to generate weak progressions (see below). Note also the consecutive major seconds in 187. Fauré uses chains of consecutive major and minor seconds in the Twelfth Nocturne Op.107 (see 21ff.).

³⁸ See Modal writing p.272 ff. In this instance, this 'reinterpretation' involves the D flat becoming a C sharp. The enharmonic interplay between D flat and C sharp specifically is a veritable feature of the Quartet.

³⁹ See Modal writing p.288.

where the progression A-B-C is interrupted by the repetition of the A-B progression (for instance the strong progression I-II-V becomes I-II-I-II-V, generating the weak progression II-I).⁴⁰

3.2.1.2. *Triads on VI*

The VI triad is sometimes used as a substitute for the tonic or IV triad. The progression usually encountered is VI to V. This is not too common, but not entirely unusual. Examples occur already in the Baroque and Classical periods. These are often associated with stepwise movement in the bass, the triad being more a result of linear thinking than an independent harmonic conception. In such instances, the use of the first inversion of one or both of the chords tends to soften the effect. According to McHose (1947:11), Bach uses the progression relatively often in the chorales.



Ex. 177a.: J.S. Bach, *Wer Gott vertraut hat wohl gebaut* (137 in Riemenschneider) I-2



Ex. 177b.: J.S. Bach, *Als der gütige Gott* (159 in Riemenschneider) I-2

⁴⁰ See for instance p.251 in *Specious chords*.

Brahms uses the VI triad freely in his song *Sonntag* Op.47/3. The melody is a German folk melody, and as mentioned, (p. 151), Brahms was fairly free in his use of secondary triads, often in support of the folk influences which permeate much of his music. The triad on VI is used in 6-8 and, as in both examples above, precedes V. The more obvious or expected progression VI-IV-V⁷ is thus avoided. Fauré uses this same progression (VI-V) in the songs *En Prière* (3-5) and *Lydia* Op.4/2 in (7-8 – although here the progression is VI⁷-V⁷).

Singstimme

Pianoforte

F: VI V

Ex. 178a.: Brahms, *Sonntag* 1-7

F: VI⁷ V_b⁷

Ex. 178b.: Fauré, *Lydia* Op.4/2 7-8

The progression does not necessarily entail an actual substitution for IV or I. In terms of conventional tonal thinking this is the most justifiable explanation, but in terms of Fauré's thinking, which was tonally much freer, it is quite possible that the chord is used here as an independent entity, its independence underlined by the Lydian colouring of the raised IV, used in this instance as a non-chord note.

In the Quartet, examples of VI-V occur in *I* and *III*. In *I*, the bass-line in the passage from 149-152 demonstrates how Fauré's linear thinking might influence harmonic considerations, in this instance, the choice of VIb progressing to Vb (149³-150¹), assuming that the modulation to E flat major occurs on 149³ (see Ex. 165).

III.33, as previously mentioned (p.155), is particularly interesting and difficult to analyse in terms of the use of non-chord notes and resulting ambiguity. The first beat of the bar appears to be VII⁷ in C minor. The voice leading and harmonic rhythm, nonetheless, again suggest that the chord is a decoration of the following quaver, in this case VI. The progression of V (from the previous bar) to VI is not unusual, but the use of the VI triad on two consecutive first beats is fairly remarkable and indicative of Fauré's tendency to an increased use of secondary triads. The copious use of accented non-chord notes is remarkable, and the fact that Fauré is careful to only use compounds of chord notes and non-chord notes that sound like chords themselves adds to the ambiguity.⁴¹

A further instance of VI-V is found in this passage from 34⁴ to 35¹. The progression takes place over a V pedal point in E flat major; in fact, each chord in 34 may be construed as a decoration of V⁷ on 35¹.⁴² The chord occurring on the last quaver is VI or VI⁷ in E flat (depending on whether the B flat in the bass, which is the V pedal, is also seen as the seventh of VI).⁴³ The chord resolves to V⁷ of E flat on 35¹ (see Ex. 173.).

Another example of VI acting as a substitute for I occurs in *IV*.72-73:

c: VI V⁷ VI V⁷

1

Ex. 179.: Reduction of *IV*.72-73

⁴¹ See Non-chord notes p.265.

⁴² See Quartads, Pedal Points and Non-chord notes.

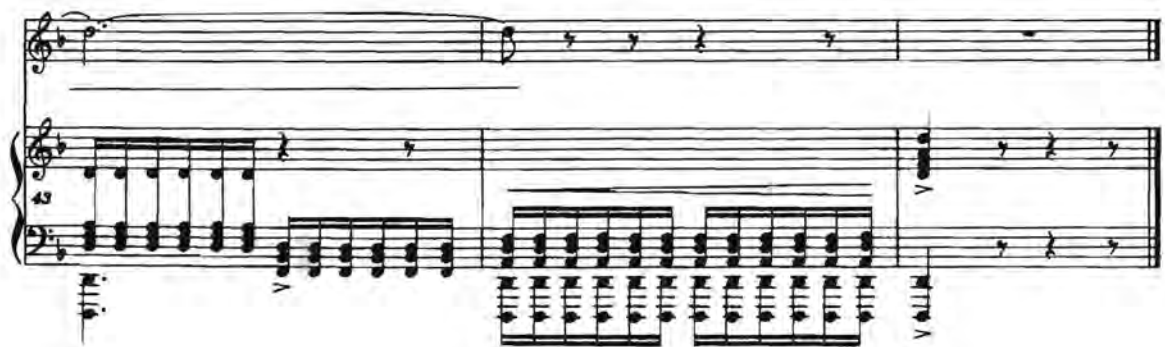
⁴³ As a general rule, pedal points in Fauré may often be interpreted as chord notes within each of the successive harmonies. He seems to deliberately exploit the ambiguity afforded by this.

The key is C minor and VI again progresses to V⁷. The repetition of the progression, a device not uncommon in Fauré, seems to emphasise its unusualness.⁴⁴

A rather unusual and remarkable instance of VI acting as a substitute for the tonic can be seen in *IV.23-24* where a doubly augmented fourth chord resolves directly to VI.⁴⁵

A rarer progression in which VI may be seen as a substitute for IV is that of VI to I. The progression is most often used cadentially as a variation of the plagal cadence.⁴⁶ Orledge (1979:240) refers to the progression with reference to Fauré's cadential writing, remarking that Fauré often favoured modal cadences over the more obvious perfect cadence. He further remarks that Fauré's cadences are often plagal or 'plagal by nature,' inferring that the cadences may also be variants of the actual plagal cadence. The plagal cadence, while not necessarily modal, might tend to suggest a modal character as it avoids the very tonal leading-note to tonic and the root movement is not as strong. Orledge (*loc. cit.*) continues that a favourite of Fauré's at the cadence point is the use of a falling sixth in the bass. This interval occurs in the progression IVb-I, but also in VI-I.⁴⁷

Orledge (1979:240) lists Fauré's songs *Fleur jetée* Op.39/2 and *Clair de lune* Op.46/2 as examples where the final cadence is VI-I. In the former, VI is in second inversion.



Ex. 180:.. Fauré, *Fleur jetée* Op.39/2 43-45

⁴⁴ See similar repetition involving III in *IV.84 ff* (p.155-156 and Ex. 174).

⁴⁵ See Doubly augmented fourth chords Ex. 248.

⁴⁶ See Modal writing p.271 ff.

⁴⁷ Orledge (1979:240) links these plagal cadential formulae with the original Gregorian modes, commenting that the *dominant* in these modes was more frequently on the sixth degree than the fifth of the mode; Apel (1969:166), however, notes that, as a rule, the *dominant* is a fifth above the *finalis* in the authentic modes and a third above it in the plagal modes. It was only in the Phrygian and Hypomixolydian that, in order to avoid the tone B as a *dominant*, the *dominant* was a sixth above. Apel remarks further that the *dominant* was less a characteristic of the mode than of recitation formulae associated with the mode.

In both songs, the cadence is fairly straightforward and the resolution of VI to I unambiguous. In *Clair de lune*, the coda (last six bars) is Aeolian on B flat, while the key in *Fleur jetée* is D minor. In both these instances though, VI occurs in second inversion. This inversion of VI is not common at all, but is used with a certain amount of freedom by Fauré as will be seen in the discussion of the various examples which occur in the Quartet.⁴⁸

Strauss makes interesting use of the triad on VI in the major in the song *Morgen* Op.27/4. The chord is used fairly frequently in the song as a whole with fairly conventional examples occurring in 4-6 and 10-11 where VI progresses quite normally to II. A more unusual use of VI occurs in the final cadence where VI resolves to Ic (42-43). The use of a second inversion as final chord is itself quite unusual and atypical for Strauss, as is the progression VI-Ic as final cadence. The usage is nonetheless ambiguous as it is preceded by three bars of tonic in root position. With the aid of the pedalling which is indicated, the G in the bass sounds throughout these bars and the last two chords could be heard respectively as decoration (with the E as non-chord note already introduced in the preceding bar) and prolongation of that harmony. However, the fact that the indication is given to lift the pedal just before the iteration of the full VI chord on the third beat of 42 creates the suggestion of a real VI chord moving to Ic.

39
Pf.
I
I with added 6th
VI Ic
or I 6 — 5

Ex. 181.: R. Strauss, *Morgen* 39-43

Fauré uses VIc-I as a cadence in the Quartet. The ambiguity in the Fauré, however, is of a slightly different and more complex nature, and an alternative interpretation is also possible (see Six-four chords p.179 and Ex.172).

A rather interesting use of VI occurs in *IV.158-171* (see pp.64-65 in the score). The key is E flat minor and the harmony remains on one chord from 158 right through to 167¹, this chord

⁴⁸ See Six-four chords p.176.

being VI. The static harmony is in itself unusual for Fauré and creates a sense of suspension in the music. The use of a secondary triad for ten and a half bars also tends to destabilise the sense of a tonal centre and acts, possibly, as a preparation for what may be considered as a modal passage in the Phrygian on E flat from 167-172.⁴⁹ The chord in 170 and 171 is VI⁷. The use of a quartad on this degree is unusual, but Fauré exhibits a marked predilection for non-dominant quartads, especially major quartads such as this one.⁵⁰ The alternation with II⁷ is interesting, not in terms of root movement which is strong (roots a fourth apart), but in the insistence on chords on secondary degrees⁵¹.

3.2.2. The augmented triad

The augmented triad was considered a very harsh sonority for most of the common practice period. It was consequently used quite rarely, especially as an independent chord.⁵² The reserve towards free use of the chord derives from the need to approach and resolve the dissonant interval of the augmented fifth contained in the chord. Most instances of the triad result from the use of non-chord notes such as passing notes or appoggiaturas which resolve by semi-tonal movement. A typical instance, much used by Schumann, is the introduction of the raised fifth into a V-I progression. An example occurs, for instance in 'Mondnacht' from *Liederkreis* Op.39.

⁴⁹ See Modal writing p.282 and Ex. 290.

⁵⁰ See Quartads p.203.

⁵¹ The E flat in the bass acts as a pedal, but could be considered as the seventh of the chord. It does not resolve conventionally as a seventh, but the F with which it forms the dissonance resolves down a step to an E flat. This is a typically Fauréan ambiguity (see Quartads p.213 and Pedal points p.262).

⁵² Napoléon Reber (1807-1880), who was Professor of Harmony (from 1851) and later Composition (from 1862) at the Paris Conservatoire, wrote in his *Traité d'Harmonie* (1862) that 'provisionally this chord will be considered as impractical or non-existent' (quoted in Koechlin 1946:63). While Koechlin comments upon Reber's conservatism, Orrey (loc. cit. FN 3) remarks that this would only be the naturally 'cautious' approach to the teaching of elementary harmony.

48

weit ih - re Flü - gel aus

A: V_b^7 $V_b^{\#5}$ I

Ex.182.: Schumann 'Mondnacht' *Liederkreis* Op.39 48-50

The augmented triad occurs as an unaltered chord on III in the harmonic minor. Koechlin (1946:64) comments that the augmented triad on III was already used by Bach and Rameau. The chord would usually not be treated as an independent chord, the dissonance being resolved by semitone.⁵³

6

O Ewigkeit du Donnerwort

F: I VII g: II^7 III_b VII^7 of V $V^7_4 - 3$ I

Ex.183.: J.S. Bach, *O Ewigkeit du Donnerwort* (26 in Riemenschneider), 6^d-8

The chord is used quite prominently in the development section of Schubert's Piano Sonata in B flat (D 960) in 173-204. In this instance, Schubert exploits the enharmonically invertible qualities of the chord to effect a modulation between D minor and its relative major. III in D minor becomes bVI in F major.⁵⁴ The chromatic interval is, however, still resolved semitonally.

⁵³ McHose (1947:86-87) comments that, with regard to Bach, the augmented triad has a fairly high frequency in its first inversion and that it is also used as such in the cadence formula.

⁵⁴ Fauré uses the triad in a similar situation, but to effect modulation between two minor keys a third apart and so is slightly more extreme. Interestingly, the chord used in the recapitulation is exactly the same as that used in the Schubert (Db-F-Ab).

173

fp

d: I III_c I F: VI bVI

177

I_c d: III_c 2-1 (bVI) I

Ex. 184.: Schubert, Sonata in B flat D. 960, I.173-178²

Examples become more frequent in the late-Romantic where the triad was exploited for its expressive qualities, instances occurring quite frequently in Wagner and Wolf. Liszt was, however, the first composer to really 'liberate' the chord, perhaps one of the best examples occurring in the *Faust Symphony* where the outline of the augmented triad chord is used thematically.

Lento assai

0

Vcl.

ff > *p*

I_c d: III_c 2-1 (bVI) I

Ex. 185.: Liszt, *Faust Symphony* I.0-2

Compared to the above, Fauré's use of the augmented triad was more daring, although Orledge (1979:252) cites the influence of Liszt as regards the 'augmented fifth' (sic.), remarking that it is used in modulatory passages and occasionally to 'add a whole-tone touch to sequences'. Suckling (1946:144) similarly comments that suggestions of the whole-tone scale in Fauré's piano music may be related to his fondness for the augmented triad, as is his use of sequential passages at distances of a whole-tone.

To this may be added his predilection for whole-tone melodic units such as the one in the song *Lydia*. Fauré does not, however, limit use of the augmented triad to passages containing whole-tone elements. His use of the chord is primarily functional in the context of traditional tonal language. He tends to employ the chord for its expressive tension and inherent ambivalence, rather than for its colouristic qualities, exploited by composers such as Debussy.

The passage in *I.26-38* provides several examples of the augmented triad and serves as a good example of how Fauré explores the chord's harmonic ambiguities.

The image displays a musical score for three systems of music, each with a treble and bass staff. Below the staves, harmonic analysis is provided for various chords and progressions.

System 1 (Measures 25-29):

- Measure 25: f: VI VII_d⁷
- Measure 26: a: III_b III_c
- Measure 27: I[#] VI
- Measure 28: VII_d⁷ V⁶ (III_b)
- Measure 29: ab: VI VII_d⁷ V

System 2 (Measures 30-33):

- Measure 30: V⁶ (III_b)
- Measure 31: V I
- Measure 32: Cb: VI V
- Measure 33: I II⁽⁷⁾ V^{#5} of IV (I^{#5})

System 3 (Measures 34-38):

- Measure 34: Eb: bII IV (Cb)
- Measure 35: bII_b VII_d^{b7} of V (G6)
- Measure 36: V⁷
- Measure 37: I
- Measure 38: I

Ex. 186.: Reduction of *I.25-38*

The augmented triad in 26 is used as an enharmonically invertible pivot. The initial perception of the triad as IIIc in F minor is suggested by the preceding chord which is VII⁷d in F minor, and by the following F major chord (27¹⁻²) i.e. the tonic in the parallel major. The triad occurs in second inversion which, according to Ottman (1984:197), is rare. If the subsequent chords are examined, the passage can be interpreted in A minor.⁵⁵ The resolution of the augmented triad to the F major chord (which is now VI in A minor) is explained by reinterpreting its inversion and spelling. The C is the root of the triad and the A flat, enharmonically spelt, is G sharp, the resulting chord being IIIb in A minor. The chord may be seen as a substitute for V in the new key.⁵⁶

The same augmented triad is repeated in 28. In this instance it does not act as a pivot but progresses to V. It may, in fact, be regarded as a decoration of the V triad occurring in the next bar if the E is regarded as the root and the C as the flattened sixth, which resolves in 29 to the B natural (the fifth).⁵⁷ The root movement up a diminished fourth from the VII⁷d to III is unusual. The same progression occurs a semitone lower in A flat minor in 30-31.

The treatment of the A flat/G sharp in the viola is interesting, and presents a case of enharmonic ambiguity. If the chord is treated as IIIb, then the oscillating figure is spelt as C-A flat, which is the interval of a major third. If the chord is interpreted as a decorated V, then the oscillation occurs between C and G sharp, which is a diminished fourth. Fauré still treats the interval as a third, the oscillating third in this specific rhythm being an important motivic element in the structure (i.e. the motive *b* – see Chapter 2 pp.19-20).

The augmented triad in 33 may be considered simply as I^{#5} or, alternatively, as V^{#5} of IV. As in the two preceding examples, the triad is here not exploited for its enharmonic invertibility.

⁵⁵ The tonic of A minor does not occur before the modulation to A flat minor in 29, but the key of A minor is implied, and the passage may be explained as a transitory modulation. The latter was common practice in late Romantic harmony (see, for example, the opening of the Prelude to *Tristan and Isolde*). The transitory modulation occurs frequently in Fauré and may be linked to his idea of an expanded tonality where movement between keys is freer and is expanded to include the interpolation of modal elements (see Modal writing p.286).

⁵⁶ See Triads on III p.149.

⁵⁷ Orledge (1979:252) comments that Fauré sometimes replaces the fifth of V⁷ with a minor sixth. This is only possible in the minor, where the chord becomes a V¹³. In the major the chord should be spelt as V^{7/#5}.

recapitulation. While extended passages of V harmony are usual in the anticipation of the final cadence of a section or of a piece, the alternation of III and V, with III as an augmented triad, is particularly unusual. It is also a particularly successful way of generating and building tension through the dissonance and ambiguity offered by the augmented triad.

Fauré makes interesting use of an augmented triad, without any enharmonic ambiguity, in *II.312-313* and *316-317*.

Db: V_c^7 $E_b: VI^{\#5}b$ $E_b: VI^{\#5}b$ 2 — 1 V_c^7

Ex. 189.: Reduction of *II.311*²-*315*¹

The chord is $I^{\#5}b$ in the preceding key of D flat major and becomes $VI^{\#5}b$ in F minor. The modulation does not, however, rely on enharmonic re-interpretation. Orledge (1979:246), commenting on Fauré's use of altered chords, mentions that, while altered chords are common on all scale degrees, those on III and VI are particularly common. His liberal use of triads on III and on VI has already been noted and use of these triads in altered form would be a logical extension of this tendency. An augmented triad on VI in the minor (as is the case here) would entail raising the third degree of the scale. Fauré was extremely flexible in his treatment of the third degree (cf. his treatment of the leading note – see p.53), raising or lowering it quite freely. The chord following the augmented triad is V^7c , the progression VI-V with its weak root movement being quite typical for Fauré. In this instance, $VI^{\#5}$ may be seen as a substitute for IV, the expected harmony being that of Bb minor.⁵⁹ The use of an A natural in F minor proceeding to a chord that contains a G is decidedly unusual, but the A may be interpreted as leading to the B flat.

⁵⁹ Cf. Triads on VI p.158 ff.

3.2.3. Six-four chords

The following discussion examines both six-four chords which occur as independent or *real* chords, as well as those which may rather be defined as *apparent*. In most instances there is sufficient ambiguity concerning this distinction to warrant a consideration of the compound as either.

The six-four chord or triad in second inversion functions usually as an *apparent chord*, consisting as it does of two non-chord-notes and one chord-note, but sounding like a chord of the key. The dissonant interval of the fourth and imperfect consonance of the sixth which constitute the chord both require resolution. The six-four chord, then, does not exist as a chord in its own right, but as a decoration of other chords, usually primary functions.

The most usual forms of the six-four chord are the cadential six-four, passing six-four and auxiliary six-four. Piston (1950:120) also lists an 'appoggiatura six-four'⁶⁰ which may, in effect, be understood as the cadential six-four used within the course of a phrase rather than at the cadence point. Like the cadential six-four, this chord should only occur on a strong beat. (In the Quartet, it is used by Fauré on a weak beat – see below p.175).

Composers in the late-Romantic era were already beginning to take liberties with the six-four chord and to treat it as an entity in its own right rather than merely as a decoration at the cadence point or as the vertical result of horizontally moving voices. Piston (1950:122) remarks on the way composers have 'occasionally been attracted by the feeling of suspense in the six-four chord and have used it for that effect.' He cites the *Romance* in F sharp major (Op.28/2) by Schumann, which ostensibly ends on a tonic six-four as an example. In this instance, however, there is a slight ambiguity as, although the bass note of the final chord is the fifth of the tonic (C sharp), this is released while the tenor and alto voices hold the F-sharp, which is the root of the chord, for a dotted crotchet before the music ends. A similar ambiguous situation occurs in the song *Morgen* by R. Strauss (see p.162). Here, the final chord appears to be in second inversion, but, as previously mentioned, the G occurring in the bass in the bars previous to the cadence may suggest the root position of this chord.

⁶⁰ Grabner (1967:56-57) lists the '*Vorhalts-Quartsextakkord*' as one of the types of six-four chords and its position as either before V (cadential), or before I and IV.

Examples of independent six-fours also occur in Liszt, in works such as the *Sonetto 123 del Petrarca*⁶¹ and the B minor Sonata.⁶²

Fauré's use of the triad in second inversion, while often conventional, is at times unusual in that he treats – or appears to treat – the triad as an independent chord which does not require resolution. The perception of these chords as either real chords or as *apparent chords* is often deliberately confused by the ambiguity of the situation. Fauré usually achieves this with subtleties in voice-leading, delayed resolutions and the use of accented non-chord notes amongst others.⁶³ Koechlin (1946:65) comments that Fauré 'removed the absurd suspicion which weighed upon the Second Inversion. At the time when Reber's treatise specified them as 'rare,' Fauré was already using them.'⁶⁴

A conventional cadential six-four is approached in an unusual way in *I.229-230*. The preceding key is C major, but on the last beat of 229, the C major triad becomes V⁷ of F major with the addition of a B flat. This chord leads directly onto the six-four, which sounds like VIc in the IV minor, but becomes Ic in D flat major.

229

C: I V⁷_d of IV Db: Ic V⁷ I

f: V⁷_d VI_c

Ex. 190.: Reduction of *I.229-231*¹

⁶¹ In 7 a six-four chord occurs as an independent chord.

⁶² In *212-213* Liszt goes as far as to resolve one six-four onto another. The final tonic chord is sounded in second inversion for four bars (756-759) before the root is sounded briefly in the bass.

⁶³ A good example occurs in *13* of the Eleventh Nocturne. The six-four chord is used as the final chord in a 'perfect' cadence. In a typically Fauréan strategy, the material of the 'open' phrase-ending is immediately developed into a new phrase, which thus seems to evolve seamlessly from the preceding one.

⁶⁴ Orrey (Koechlin 1946:65 FN 1) qualifies this by saying 'or, in any case, very soon after this time.'

I.14-17 offers a good example of Fauré's elaboration of the six-four cadential formula. These four bars form an extended cadence to the end of the long first period of the movement.⁶⁵ The cadential formula itself is the common I_c-V^7-I . The resolution of the six-four is, however, delayed by the interpolation of two chords, with the resolution to V occurring only on the last beat of *17*. This seeming elision of the resolution is compounded with the displacement in register of the chord in the piano part and a decoration of the six-four chord itself to give the illusion that the six-four exists as an independent chord. The displaced resolution is an important feature of Fauré's style and one which is quite prominent in the Quartet. The decoration of the chord is rather interesting and seems to emanate from the movement of the bass line (occurring in the cello) which essentially forms a changing-note figure around the initial G in *14*. The resulting chords in *15* and *16* are A -flat major (VI in root position) and F minor (IV in root position) respectively and these form a kind of pseudo-progression between the six-four and the V^7 .

The musical score shows four measures of music. The first measure (14) has a treble clef and a key signature of two flats. The bass line is a single note G. The chords are: Measure 14: I_c (C major triad); Measure 15: (VI) (A-flat major triad); Measure 16: (IV) (F minor triad); Measure 17: V (B-flat major triad). The chords are labeled below the staff: c: I_c , (VI) , (IV) , V .

Ex. 191.: Reduction of *I.14-17*

This procedure is also a feature of *III*, where it is extended to cover most of the reprise of the **A** section (64-79). The progression in 63-64 of the movement is II^7-I_c , II^7 being one of the most usual chords to precede the cadential six-four. What is uncommon, however, is that the I_c appears not to be resolved at all and therefore seems to be treated as an independent triad. The progressions which follow are identical to the first statement of the **A** section (1-25). The difference is in the figuration of the piano part, but also in the reiteration of the G in the bass which acts as a pedal point for the first four bars of the recapitulation. Fauré places the chords in the piano in a higher register so that, while the harmonies correspond to the original **A** section, the repeated octave remains undisturbed in the low register and can be assumed as a pedal point even in the bars in which it is not sounded. When Fauré returns to the original

⁶⁵ See Chapter 2 pp.22-23.

bass line (*69ff.*), it now seems to gravitate around the G in a further elaboration of the changing-note figure discussed above. The auxiliary notes A flat and F now each acquire their own auxiliary notes, respectively B flat and E natural. The chords on the bass notes of the A-flat and the F are, once again, those of A-flat major and F minor and, although interspersed with other harmonies, eventually progress in the same order, VI-IV-V⁷, with G in the bass in 74.⁶⁶ The conventional Ic-V⁷-I progression finally occurs in bar 79 (see Ex. 192 over-page).

⁶⁶ Interestingly, the V⁷ in 74 does not resolve but progresses unusually to *bII* (see Quartads p.181). Note also the passing triad on III in 78.

64

c: I ————— II⁷ I bII

V

69

I^{b7}_d VI V^{II}_d III^{b5}_b bII_b V⁷_b IV⁽⁷⁾_{of IV}

74

V⁷ IV^{b6} — 5 V⁷ bII_b V⁷_{of bII} bII III^{b5} bII

or bII_b IV

79

I_c V⁷ I

Ex. 192.: Reduction of III.80^l

An interesting example of the metrical displacement of a cadential six-four occurs in *III.30*³:

30

Ab: $\text{II } \begin{smallmatrix} 4 \\ 2 \\ b \end{smallmatrix}$ $\begin{smallmatrix} \#7 \\ b6 \\ 4 \\ 2 \\ b \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 5 \\ 3 \\ 1 \end{smallmatrix}$ I_c (VII) V^7 I

Ex. 193.: Reduction of *III.30-31*

The resolution to the V^7 takes place on 31^1 . The six-four thus sounds on a weaker beat within the bar than the V^7 . This is contrary to the usual practice which would have the six-four chord on the stronger beat than the chord of resolution, i.e. the V^7 . The resulting harmonic syncopation is something most composers would have avoided.

The chord on 30^d appears to be V^{II} . Considering the resolution of the dissonances, however, it may rather be considered as a decoration of the six-four chord with the F in the right hand acting as a cambiata between the A flat and the G, and the D flat as an anticipation of the D flat on the first beat of the following bar.

An unusual use of I_c in relation to V^7 can also be found in *II.73-75*. This is discussed under Quartads (p.181).

In *IV.112-115* two *Ic* chords are used:

112

C: I_c V^9 $Bb: II_c^{(7)}$ V^7

Ex. 194.: Reduction of *IV.112-115*

The first is created by two cambiatas (C and E), while the second is rather harder to explain, resolving unexpectedly as II_c (with a possible seventh) in B flat major.

3.2.3.1. *VIc*

As mentioned in the section on VI, one of the more interesting uses of VI is that of its second inversion. The relatively frequent use of *VIc* in the Quartet makes *VIc* seem quite a feature of the work.

An example of *VIc* occurs in *I.49*:

49

c: VII^7 of IV VI_c IV

Ex. 195.: Reduction of *I.49*

The ambiguity as to whether the chord is *apparent* or a real chord arises from the voice-leading and the movement of the bass. With the appropriate voice-leading, the chord would

act as a decoration of the following chord which is the tonic in F minor. The D flat, as the dissonant fourth above the A flat bass, could be explained as a suspension from the previous chord which is VII⁷ of F minor.⁶⁷ It should resolve by step to the C below to form the F minor chord. A C does occur in the following chord, but, if one follows the voice-leading in the piano's right hand, it is the A flat which moves to the C, while the D flat skips to an F. In the strings, the D flat rises to an E flat. This note is an accented passing note which further complicates matters by delaying a resolution onto a simple F minor triad. Fauré also changes the bass note at the point where the resolution should occur (49³). The A flat in the bass would be expected to remain if the six-four were to resolve in the normal fashion. Instead, it moves to the F. This, together with the lack of conventional resolution of the D flat, suggests that the chord be considered as an independent entity rather than as an *apparent chord*.

Two rather unconventional uses of a passing six-four involving VIc occur in *I.152* (see Ex. 166) and *II.320*. Passing six-fours usually occur or 'pass' between different inversions of the same chord, although exceptions do occur as early as Bach.⁶⁸ Examples usually occur between chords that have roots a third apart and that belong to the same function group.

A similar exception, involving Ic, occurs in the Quartet in *I.60*. In this instance the passing six-four moves between IVb and II⁷b. The II⁷b may be seen as a substitute for IV so that the progression is not so unusual, with the voice-leading adapting to a resolution onto the new chord.

The usual voice-leading for a passing six-four involves the bass-note passing from one chord-tone to another, while one of the upper voices does the same in contrary motion to the bass. The remaining voices behave either as an auxiliary note or remain as the chord-tone respectively. In this example, however, all voices move as passing notes except for the low E flat in the left-hand of the piano which remains to become the seventh of the II⁷. The chord, occurring on an offbeat quaver, is nonetheless unaccented and presents a fairly conventional variation on the passing six-four.

⁶⁷ The resolution involves the seventh, D flat, which remains, while the root, E-natural, rises to F (see Quartads p.213).

⁶⁸ Two examples, both involving VIc, occur in *Jesu, nun sei gepreiset* (in Riemenschneider 327): in *I* (V⁷c-VIc-VIIb) and *16-17* (VII⁷b-VIc-V⁷b).

The examples in *I.152* and *II.320* are rather more unusual. In *I.152*, the chord preceding the VIc is VII⁷. The VIc should therefore move to another VII⁷ but in different inversion. This in itself would be rather unusual. Fauré, instead, progresses to *bII*, the root of which does lie a third away from the original, but does not belong to the same function group. The essential voice-leading can be seen in the piano part.⁶⁹

In *II.320*, the chord preceding the six-four is V⁷c in F minor, while the chord which follows it is *bII* (cf. VII7-*bII* in *I.152*). The bass does hypothetically ‘pass’ from a G to a B flat through the A flat of the VI, but the octave displacement confuses this. The other voices (in the piano) leave the VI by step, but the approach is by leap. The melodic interest in the strings also seems to behave independently of the idea of a passing six-four and can be heard as suggesting the alternative figuring indicated in Ex. 196 below.

318

f: V_c⁷

VI_c⁽⁷⁾

(I_b⁶ — 5

IV₂⁷ (b)

*bII*² — 1

Ex.: 196.: Reduction of *II.318-322*

An unusual and ambiguous appoggiatura six-four occurs in *III.24-25* (Ex.172). These bars have been cited with reference to the ambiguity in the progression which results from the bass line movement.⁷⁰ As mentioned, the first note of each beat in the bass line may be considered as the chord note, in which case the chord on 24² is VIc, resolving - rather unusually - to the tonic. If the D in the bass (24²) is considered as the chord-note, the compound on the second beat still sounds like VIc, but may be considered as an *apparent chord*, i.e. as a decoration of the following II chord.

⁶⁹ The resolution of the seventh (A flat) of the VII⁷ is unconventional in that instead of falling, it remains as the root of the VIc chord and the fifth of the *bII*. An alternative analysis gives the VII⁷ as #II⁷ in A flat. The VI is then a tonic chord which resolves to IV. As pivot into C minor, this in turn becomes *bII*.

⁷⁰ See Triads on III Ex.172 p.154.

Both considerations seem equally viable and both present fairly unconventional cadential formulae – both are variants of the plagal cadence and both suggest a modal quality.⁷¹ This is especially remarkable since this is the final cadence of a section.

3.3 Quartads

3.3.1. Introduction

This section considers Fauré's use of dominant quartads, diminished quartads on both VII and #II, altered quartads on VII and half-diminished quartads on VII and II, as well as quartads on other scale degrees (I, II, III, IV and VI). The latter category includes major-minor quartads not occurring as a V function, major quartads and minor quartads, the minor-major quartad as well as any alteration of these quartads. The section also discusses the phenomenon of quartads of various types resolving down a step.

Koechlin (1946:65) lists the following aspects associated with Fauré's use of quartads: sevenths prepared or resolved by transference,⁷² unprepared sevenths (even major sevenths) and consecutive parallel sevenths. To this one may add the resolution of the quartad onto other dissonant chords or compounds such as further quartads, the use of quartads on scale degrees other than V or II and unusual resolution.

In Romantic and, especially late-Romantic harmony, treatment of quartads, especially the dominant and leading-note quartad, became increasingly free and the use of such chords far more flexible. Nonetheless, the liberties taken by Fauré were still remarkable and unconventional for that time.⁷³

Both Suckling (1946:183) and Koechlin (1946:63) associate Fauré's free use of the various types of quartad with an awareness of modal practice. Suckling (loc. cit.) remarks that the use of the dominant or diminished quartad in the tonal system was restricted by resolution of the

⁷¹ See also Quartads resolving down a step p.213 and Modal Writing p.276.

⁷² Resolution or preparation by transference entails the dissonance being prepared or resolved in another voice – cf. displaced resolution mentioned on p.172.

⁷³ Saint-Saëns, for instance, had great difficulty in accepting the 'sevenths following each other in conjunct motion, and [at] chords which wait in vain for a resolution that never arrives...' which occur in *Pénélope* (quoted in Nectoux 1991:238).

leading note, while other sevenths tended to be treated as ‘suspensions’ [sic.]. A modal concept would liberate treatment of quartads or other dissonant compounds from leading note tendencies.

3.3.2. Dominant quartads

3.3.2.1. *Delayed resolution*

In *I* the chord on 105^3 is V^7_b of *V* in C sharp minor, but this resolves to II^7_d of *IV* rather than to *V*. The real resolution is simply postponed, and occurs in *107*, after a chain of sliding quartads reminiscent of Chopin (cf. F minor Mazurka Op. Post. and E minor Prelude).

104

Vla.

($Ab: VII^{b7}_d$ of *V*) *E*: I II

a: V^7_c I *V* *c#*: IV I V^7_b of *V* II^7_d of IV V^7 of IV

107

II^7_b V^7_b of *V* $V^{13}_{C\#}$ $V^{75}_{C\#}$ I

Ex. 197.: Reduction of *I.104-108*¹

3.3.2.2. Altered V^7

A very common form of altered V in Fauré is V^7 with raised fifth ($V^{7/\sharp 5}$),⁷⁴ an instance of which can be seen in the above example on *I.107*³. This form of the chord occurs only in the major. In the minor, the chord is either a decoration of V^7 (V^{b6-5}) or V^{13} , depending on whether the altered note resolves to the fifth or not. Fauré exploits the ambiguity present between the function of the altered note in the major and minor. The preceding key is C sharp minor and the D double-sharp, which is the raised fifth of the quartad sounds like an E which makes the chord a V^{13} in C sharp minor. The cadence, however, is into C sharp major with the note in question rising and thus functioning as a D double-sharp.

In *II.73-75*, a rather unusual use of V^7 and altered V^7 occurs.

72
Vln.
Vla.
Vcl.

6 6

E \flat : I $_b^{(b7)}$
D \flat : V $_b^{(7)}$
of V

I $_c^{6-5}$ V $^{7/5-5}$ I $_c$ (VII $^{(b7)}$ of V)⁽⁹⁾ V $^{\sharp 7/5}$ I $_2^{4-3}$ I $_1^{V^7-1}$

Ex. 198.: Reduction of *II.72-75*

The key in the preceding four bars (69-71) is E flat major or Lydian on A flat (see Modal excursions p.285). A modulation to D flat major occurs in 72 through a pivot chord.⁷⁵ The actual progression in these bars is unusual in several senses. The chord on 73¹ is I $_c$ which, as a supposed cadential six-four, resolves to V^7 (74¹). The V^7 , however, progresses back to I $_c$ which is in itself unusual (see Six-four chords p.28). The I $_c$ in turn progresses to an altered V^7 (74²).

⁷⁴ The *V triad* with raised fifth has already been referred to and discussed in Augmented triads (see p.163).

⁷⁵ Although a D flat is introduced in 72, the note on 72¹ is still G natural. The G flat is only introduced a bar later in 73 and this gives the illusion of going flatter still. The tendency to modulate to flatter keys or to move into flatter modal areas is typical of Fauré.

This altered chord may either be regarded as V with raised seventh (the G natural) and raised fifth (E natural), or as VII^{b7} of V depending on whether the B flat on the last quaver is considered as a non-chord note or as a chord note. In the former case the chord is V^{#7/#5} which is the rather unusual augmented quartad, consisting of the augmented triad plus major seventh. While Fauré was fond of using V⁷ with raised fifth,⁷⁶ the raised seventh is rarely used. An instance does occur, however, in the Ballade, which, written in 1879, is quite an early work.⁷⁷

Pf.

F#: I⁴ (F#⁴, A⁴, C#⁴) V^{#5} (F#⁴, A⁴, C#⁴, E⁴, G#⁴) I^{#2} (F#⁴, A⁴, C#⁴, E⁴, G#⁴, B⁴)

Ex. 199.: Fauré, Ballade 5-6

Examples in other composers of the late-Romantic era are not common.

In the example in the Quartet, if the B flat is considered a chord note, the quartad is VII^{b7} of V which is not so unusual. The ambivalence of the B flat on the last quaver of the bar extends further when one considers that, as a chord note, it may also be regarded as the ninth of the V^{#7/#5}.

The chord is altered concentrically to progress to I which it does in the next bar. The tonic itself, however, is decorated by two accented passing notes, the G flat and the E flat. The resulting compound sounds like an unaltered V⁷ over a tonic pedal point and, in conjunction with the preceding chord, gives the illusion of an altered V⁷ changing back to an unaltered V⁷. The effect is rather odd as the opposite (unaltered V⁷ to altered V⁷ to I) is what is usually expected. The leading note C descending through the B flat to the A flat (74²-75¹) rather than

⁷⁶ See Augmented triad p.163 ff.

⁷⁷ See also p.211 Ex. 224 where the augmented quartad occurs on III. Note the modal alteration in the melodic line, with B-A sharp becoming the 'Lydian appoggiatura' B sharp-A sharp.

returning to the D flat is also unusual. The example provides an excellent instance of the typical ambiguity in Fauré's harmonic usage.

(space inserted)

The progression is repeated in varied form in 82-83, again in D flat major.

3.3.2.3. Unusual resolution of V^7

I.229³-230¹ provides an example of an unusual resolution of V^7 :

C: I V_d^7 of IV $f: V_d^7$ $Db: I_c$ VI_c V^7 (III^{b7}_{b5}) I

Ex. 200.: Reduction of *I.229-231*¹

The key in the preceding passage (223^{ff.}) is C major. The chord on 229¹⁻² is I of this key. On 229³, Fauré adds a B flat to the chord so that it becomes V^7 of IV. The expected resolution to an F major chord is frustrated and the chord progresses instead to a D flat major chord in second inversion which itself resolves to V^7 of this key on 230³. This and the fact that the following passage (230-237) is clearly in D flat major suggest that a modulation to this key is probable in 230. The resolution of the preceding V^7 of IV is problematic in D flat major and is more easily explain in F minor where it may be considered as an unusual variation of the interrupted cadence with VI in second inversion. As the VI_c is an *apparent chord*, however, the real resolution would be to the chord on 230³ which, in F minor, is $III^{7/b5}$. This may also be seen then as a variation of the progression V^7 to $bIII^{b5}$ discussed below (p.185), but in the minor and with added seventh.

III.9-16 provide an excellent example of a typically Faurean delay in the resolution of a V^7 , in this case by five bars:

The image shows a musical score for two systems. The first system (measures 9-12) is in C minor and features a progression of IV⁷ to V⁷, followed by a Neapolitan key modulation (bII_b to IV⁷) and then V⁷ again. The second system (measures 13-16) continues the progression through various chords including bII_b, V⁷ of bII, bII, III^{b5}, bII_b, I_c, V, and I. Chord reductions are provided below the staff for each measure.

System 1 (Measures 9-12):
 Measure 9: c: IV⁷
 Measure 10: V⁷
 Measure 11: IV⁶ (7) — 5 (bII_b IV⁷)
 Measure 12: V⁷

System 2 (Measures 13-16):
 Measure 13: bII_b V⁷ of bII
 Measure 14: bII III^{b5} bII_b
 Measure 15: I_c V
 Measure 16: I

Additional reductions below the second system:
 Db: I_b V⁷ I

Ex. 201.: Reduction of *III.9-16*

The progressions in this passage, may be explained in terms of an increasing elaboration of the subdominant (IV) function area. The key is C minor. In *9-10*, the progression is IV-V⁷. The progression is repeated in *11-12*, but with IV now decorated with a D flat. The chord could alternatively be regarded as a N6.⁷⁸ In *13-14*, Fauré extends the sub-dominant idea even further with a brief modulation to the Neapolitan key. The delayed cadential progression in C minor finally occurs in *15-16*. Interestingly, Fauré only uses the triad on V (15²). The seventh of the quartads in *10* and *12* (played in the cello), is thus not resolved at all.

The repetition of the subdominant idea three times may be seen as an extension of the repetition of pairs of chords so prevalent in Fauré.⁷⁹ A varied repeat of the above example occurs in *III.74*.

⁷⁸ See Neapolitan chords p.243.

⁷⁹ Cf. A-B-A-B-C progressions and see also Triads on III, Quartads, Specious chords, etc.

3.3.2.4. V⁷-bIII^{b5}

resolves onto the next dominant quartad and so on until the chain ends. The device is tonally very strong as it involves root movement up in fourths. Since the progression moves down the circle of fifths, it leads to a natural flattening of key until the diminished fifth is reached. It is also often used to move from the minor to the relative major. For instance, from A minor to C major, the progression would read: V⁷ on E - V⁷ on A - V⁷ on D - V⁷ on G - C major triad as the tonic. The resolution also entails the resolution of one dissonant chord onto another which itself requires resolution. The imminent release of tension is thus frustrated as is the sense of key, especially if the chain is long. The chain is often used in connection with sequential writing.

Orledge (1979:249), commenting on devices frequently employed by Fauré in all three of his stylistic periods, includes the 'circle of fifths.' He mentions the 'enormous chains in the finale of the First Piano Quartet,' which suggests that he is referring primarily to chains of secondary dominants. The fact that Fauré uses the device frequently in all periods is also debatable. The chain of secondary dominants is certainly a feature of the last movement of the Quartet, and it does appear in several other works, such as the early songs *Au bord de l'eau* (4-5) and *Après un Rêve* (3-5), and the Theme and Variations for piano Op.73. The lack of immediate resolution as well as the resulting flattening of key are certainly elements which suit Fauré's style and aesthetic. Nonetheless, Fauré possibly considered the device rather traditional; it is absent from most of the piano oeuvre, and from most of his later works.

The first chain (IV.190-207) is not really a chain of secondary dominant quartads, but a chain of dominant quartads occurring in successive keys.

190 Pf. Vla.

Gb: V⁷ V_c⁷ V_d⁷ — 5

Ex. 203.: Reduction of *IV.190-209*

The chain starts in G flat major and leads through C flat major/B major to E minor. The passage is melodically and harmonically sequential with an eight-bar melodic phrase, played in the piano (*190²-198¹*) and the viola (*191-198*), repeated in sequence up an augmented third (*199-206*).⁸² The related harmonic sequence begins in *190* in G flat major with a modulation to C flat/B major in *196*. The pattern is repeated after eight bars in C flat major (*198*) with a modulation to E minor in *206*, the sequential pattern ending in *208* with a perfect cadence in E minor occurring in *207-208*.

The passage is remarkable in terms of Fauré's style in that, for the entire eighteen bars of its duration, only dominant harmony is used. Long periods of dominant harmony are common in many composers, especially in the codettas or codas of sections or movements. In Fauré, however, such emphasis on dominant harmony is not usual.

In each eight-bar phrase of the sequence, only two of the dominant quartads are undecorated. The remainder are all embellished with non-chord notes which often resolve in a staggered fashion, creating some interesting dissonances such as those in *192*, *194* and *195*.⁸³

⁸² See Chapter 2 p.125.

⁸³ See Non-chord notes pp.268-271.

A chain of secondary dominants can be found in 211-220 and again, with varied repetition, in 227-230:

208

Vcl

e: I³ — 4 — 3 — 3

G: VI³ — 3

211

V₂⁷ — 6 — 5 — 1

F: V₂⁷ — 6 — 7 — 1

of V

214

2 — 3

V₂⁷ — 6 — 5 — 1

Eb: V₂⁷ — 6 — 7 — 1

of V

217

6 — 7 2 — 3 V_2^7 — 5 — 1

7 — 8 2 — 3 4 — 3 1

VII^7 of V

e: V_2^6 — 7 — a — 5

224 Vln.

1² — 1 2 — 3

Ex. 204.: Reduction of *IV.208-225*

The latter chain is cut short in the fifth bar. Each harmonic chain is part of a larger sequential phrase which, in each instance, begins three bars prior to the chain (208 in the cello and 224 in the violin).

The first chord in 208 is an E minor triad. This is not part of the sequence, the supposed corresponding harmony in the sequence being a decorated V^7 of V in F major. The E minor triad progresses to V^7 and presents a further example of the progression VI to V^7 .⁸⁴

3.3.3. Diminished quartads on VII and #II⁸⁵

Orledge (1979:251) comments that the diminished quartad in Fauré is rare and that he preferred the dominant, major and minor quartads, while for an enharmonic pivot, he preferred the augmented triad or G6. In his early period, however, the diminished quartad does occur more frequently. Numerous examples occur in the Second Nocturne Op.33/2, including a lengthy exploration of VII^7 of V in B minor over a V pedal at the climax (59-67), and in the Quartet itself (see below). In comparison to other late-Romantic composers, however, its use is still fairly sparse. A later work containing frequent use of the diminished seventh is the song *J'allais par le chemin perfide* Op. 61/4, which Orledge (loc. cit.) cites as an exception to Fauré's normal tendencies. The diminished quartad's leading note characteristics may have made the chord less desirable for Fauré who tended to privilege the less directional major or minor sevenths.

Examples in the Quartet occur usually on VII or #II. Fauré's use of the quartad is often fairly typical of late-Romantic style, especially in the use of a rising or descending row of diminished quartads or as enharmonic pivot. More extraordinary use of the chord usually involves unusual or displaced resolution.

⁸⁴ Note the copious amount of non-chord notes (see pp.268-271 mentioned above) as well as an example of a *specious chord* in 222 (see p.251).

⁸⁵ For discussion of the diminished quartads #II^{7/#} and VII^7 of VII^{b7} resolving down a step see p.213 ff.

3.3.3.1. Row of diminished quartads

In *I.12-13* Fauré uses a row of rising diminished quartads which is typical of the Romantic style.⁸⁶

Strings (Vcl. 8ve below)

Pf.

c: Row of dim. quartads:

(c) $\#II_b^7$ of V VII_b^7 of V I_c

Ex. 205.: Reduction of *I.12-14*¹

The quartads in *I.12* may all be considered as 'passing chords' which result from each voice rising in semitones. As such, the quartads do not really bear functional analysis. Nonetheless, the pre-cadential quartad on *I.13*²⁻³ may be considered as, respectively, $\#II_b^7$ of V chord of V and VII_b^7 of V. On *I.13*² the F in the left hand of the piano functions as E sharp rising to the following F sharp. The F in the strings is an accented passing note and this descends. This represents a radical application of the principle of enharmonic ambiguity, with the same pitch-class acting simultaneously as two different notes.⁸⁷

3.3.3.2. Diminished quartad on *VII*

An ambiguous usage of VII_b^7 occurs in *IV.106-107* in the key of E flat major. The VII_b^7 in *106* sounds like VII_b^7 of IV resolving to IV_c of IV. The IV_c is really an apparent chord decorating the II_b on *107*³ so that the diminished quartad retrospectively becomes VII_b^7 of II.⁸⁸

⁸⁶ Ferguson (1969:24) observes that the sparseness of consecutive diminished quartads in the Quartet may indicate a reaction on the part of Fauré to German and Franckian chromaticism. He discerns only two passages in the Quartet: the one under discussion here, *I.12-13*, and *II.31-36*.

⁸⁷ This is, as noted (p.141), a typical aspect of Fauré's style.

⁸⁸ The II_b , which is $N6$ in E flat major, acts a pivot into E major – see Neapolitan chord p.244.

106

Vln.

Eb: VII^{b7}
 of II
 VII^{b7}
 of IV

II^{b6}
 (IV_c
 of IV)

bII_b
 (N6)

E: I

Ex.: 206.: Reduction of *IV.106-108*^l

3.3.3.2.1. *As pivot*

In *II.49-50*, VII^{b7} in A flat major acts as an enharmonic pivot, becoming #II^{7#} of V in E flat major.⁸⁹

49

Pf.

Vla.

Ab: V_c

Eb: I_c

VII^{b7}

#II^{7#}
 of V

V⁷

I

Ex. 207.: Reduction of *II.49-52*^l

In A flat major, the E natural (violin) is spelt F flat and the C sharp (viola) as D flat. The auxiliary note E flat (piano) and the passing note C (viola) enhance the perception of this spelling and function of the chord. According to the chord's resolution, however, the E natural acts as it is spelt and the D flat (piano) acts as a C sharp. With this spelling, the C and E flat in the piano both form vertical cross-relations with these notes. The C sharp in the viola (which

⁸⁹ # II^{7#3} of V-V is a typical late-Romantic progression, and can usually be considered as a V decorated by a chromatic *apparent chord*.

has a melodic function) behaves as it is spelt. The example again presents the simultaneous use of two different spellings of C sharp/D flat according to their different functions.

In *IV.110*, a diminished quartad is used as a pivot from E major to C major.

109

E: V^7 VII^{b7}_d of IV
 $\#II^{7/b}$ of V
 C: VII^{b7}_c V

Ex.: 208.: Reduction of *IV.109-111*

In E major, the quartad can be considered either as VII^{b7}_d of IV or as $\#II^{7/b}$ of V. The B \flat (A \sharp) in the upper strings would make the latter seem more probable. In C major the chord becomes VII^{b7}_c . The same chord is used in *113*, but with a G in the bass, making the chord a V^9 in C minor.⁹⁰

The passage *III.57-64* in C minor forms the climactic conclusion of the B section:

57

c: V_b V^{7-6-5}_b V^{6-5}_b of V VII^{b8-7}_c V^{6-5}_b of IV VII^{b8-7}_c of $bVII$ VII^{b6-5}_b $V^{6-5}_{\#2-3}$
 (VII^{b7-5}_b of bII " V^{7-5}_{4-3} on bII ")

⁹⁰ See V^9 p.223 for discussion of the chord in *113*. Fauré often plays on the fact that a quartad on VII, or even the triad on II, can be regarded as an incomplete V^9 .

61

$VII_b^{7(6-5)}$
 $V^{\#2-3(6-5)}$
 $VII_b^{7(6-5)}$
 $Ab: IV^{b7}$
 VII_c^{b7}
 I_b
 $V_c^7 \text{ of } V$
 VII_d^{b7}
 $c: VII^7 \text{ of } IV$
 II_b^7
 I_c

Ex.209.: III.57-64¹ with harmonic analysis

In 58 and 59, the diminished quartad on VII is used sequentially, while in 63 it acts as enharmonic pivot and as part of the final cadence of this section. The melody and harmony in 58 is repeated sequentially down a second in 59. (Only the melody is again repeated sequentially in 60.) The leading note quartads occurring in these two bars are decorated with a flattened octave which form a vertical false relation with the root of the chord. This kind of vertical false relation is used quite frequently by Fauré.⁹¹ In 63 a diminished quartad acts as an enharmonic pivot from the key of A flat major to that of C minor. In the former, the chord appears as VII^{b7} in last inversion with the E natural in the bass functioning as the flattened seventh, F flat. In the new key, the chord functions as notated, namely as VII^7 of IV, but resolves rather unusually to II_b^7 , with the D flat rising to a D natural in the viola.

⁹¹ See V^9 (p.223) and Non-chord notes (p.262).

3.3.3.2.2. Displaced resolution

The passage 1.88-94 is melodically and harmonically sequential, rising up in fourths from E minor through A minor and D minor to G minor:

The musical score shows measures 88-94. The key signature is E minor (three flats). The time signature is 3/4. The score includes staves for Violoncello (Vcl.), Viola (Vla.), Piano (Pf.), and Violin (Vln.). The chords are labeled as VII⁴_C 7 and I_b. The passage is characterized by a 'displaced resolution' where the seventh of the previous chord resolves to the leading note of the next chord in a different voice or instrument.

Ex.: 210.: 1.88-95¹ with harmonic analysis

The chords on 88³, 90³ and 94³ are diminished quartads built on VII of each respective key. The resolution of the seventh is regular, but the resolution of the leading note provides a good example of the phenomenon of displaced resolution so often exploited by Fauré. In each instance, the seventh occurring in the accompaniment in the left hand of the piano resolves correctly. The seventh occurring in the melody, and that which the ear is most likely to perceive, does not, however, resolve in the same voice or instrument. The resolution, excepting that in the last chord in 94-95, is displaced either up or down an octave resulting in a 'swapping of parts.' The voice in which resolution occurs takes over the main melodic idea

from the voice in which the leading-note occurs at the point of resolution, resulting in a logical continuity.

The harmonic interest in these bars is compounded by the fact that the agglomerations occurring on the first beats of each of the above-mentioned bars are *specious chords* which themselves display irregular and displaced resolution. The analysis of the VII⁷ chords may also be reconsidered depending on how the chord on the first beat is interpreted.⁹²

3.3.3.3. Diminished quartad on #II

3.3.3.3.1. Unusual resolution

On *I.142*¹, the chord is #II^{7/#} of V chord in G minor.⁹³

g: #II^{b7} of V VII^{b7(-5)} I VII⁷ of IV IV I d: IV V⁷

Ex.211.: Reduction of *I.142-143*¹

The F on the first beat of the bar rises to an F sharp and thus behaves as an E sharp which is the root of the chord. The chord resolves to VII⁷ in that key. The resolution of one diminished to another is unusual and relates to the row of diminished quartads occurring in *I.12-13* (see above). The example also uses the same melodic motive, featuring an F in the melody against the E sharp in the chord.

⁹² See Specious chords p.254.

⁹³ The passage *I.38-51* contains several interesting examples of quartads on various scale degrees. Most of these present instances of quartads resolving down a step and are discussed under this heading (see p.213 ff.).

3.3.3.3.2. Ambiguous usages

A particularly ambiguous usage of a diminished quartad occurs on *III.33*⁹⁴. 32-35 has already been mentioned as a remarkably complex passage.⁹⁴ The chord on *33*¹⁻² is, as previously mentioned, a decorated form of VI in C minor. The chord acts as pivot into E flat major, becoming IV in the new key. The chord on *33*³ appears to be VII^{7c} of E flat major. The following chord (*33*⁴) is notated as a diminished quartad on #II of the key (#II^{7/3b}), but acts as VII^{7b} of V. If one considers the movement of the bass, the A natural may be seen as a passing note between the A flat and B flat, both of which act like brief pedal points within *33* and *34* respectively. The quartad on *33*³ is in effect an *apparent chord*, with the D acting as an accented passing note against the II harmony. To further augment the ambiguity, the music could, at this point, still be heard in C minor, where the progression would sound like II^{7b}-VII^{7b} of V. The effect, that of one quartad sliding up to another, is typical of Fauré. A more radical application of this effect occurs in *34*¹⁻², which sounds like a major quartad on B sliding to a major-minor on C.⁹⁵

It has been mentioned that #II^{7/#} often acts as decoration to the chord of resolution, but in *IV.76-77*, this relationship is inverted. The diminished quartad appears to be #II^{7/#} of VI, but is in fact part of a V⁹ to which the VI triad acts as decoration (see Ex. 237).

3.3.4. Altered quartads on VII

3.3.4.1. The diminished quartad on VII with flattened third

The diminished quartad on VII with flattened third is a form of *deceptive chord*.⁹⁶ It sounds like a V⁷ on the Neapolitan II of the key. This form of altered VII is sometimes used in Romantic music as an alternative form of German sixth (G6). While the normal G6 functions as VII⁷ of V, this form resolves directly to the tonic.

⁹⁴ See Triads on III (p.155) and Triads on VI (p.160) and Non-chord notes p.265 for example and further discussion.

⁹⁵ See Specious chords p.245.

⁹⁶ See p.5 for definition and Deceptive chords p.231.

An example occurs on *IV.42³* and *44³* in the key of C minor.⁹⁷ Without the bass-note B natural, the chord on *42³* and *44³* is N6. With the B, the chord becomes VII^{7/b}, resolving concentrically in *43* (see Ex. 222).

A progression which occurs fairly often in Fauré is VII^{7/b} (VII^{b7/b} in the major) to V⁷ of the key. The root of the implied V⁷ lies a tritone away from V⁷ of the key and the progression sounds like one between two dominant quartads a tritone apart.

An example occurs in *43* of the Second Nocturne. In this instance Fauré uses VII^{7/b} of V resolving to V⁷ of V in the key of B minor (the *deceptive chord* sounds like a V⁷ on G; the real V⁷ is on C sharp/D flat).

Ex. 212.: Fauré, Second Nocturne Op. 33/2 43

The same two chords are used in *III.60¹*, *61¹* and *62¹* of the Quartet in the key of C minor, but in reverse order, with the V⁷ on G acting as the real V, and the 'V⁷ on D flat' as the *deceptive chord*. The use of various forms of quartad on the leading note is quite prominent in the passage 57-63, which is in C minor. The chords on *60¹* and *61¹* are exactly the same except for the accented non-chord note occurring on the first semi-quaver of each of these bars. In *60* this is a G flat which reinforces the deceptive nature of the chord, in *62* a G, an alteration which is typical and suggestive of modally inflected writing (see Non-chord notes and Modal writing). In *62*, Fauré exploits the enharmonic and aural ambivalence of the chord, treating it as IV^{b7} of A flat major which progresses then to VII^{b7} c of this key (see Ex. 207).

⁹⁷ See Quartads p.209.

3.3.4.2. VII⁷/VII^{b7} with raised third

VII⁷/VII^{b7} with raised third occurs only in the major. It is, however, not a very common chord, although it does appear comparatively frequently in Fauré. The quartad, with unaltered seventh and in second inversion, sounds like a French sixth, but on the wrong scale-degree. With flattened seventh, it sounds like a half-diminished built on the fifth of the chord. The latter may be classed as a *deceptive chord*.

An example of VII^{7/#} occurs in II.232-233 and 238 in the key of B flat major (see Ex. 176). The chord is slightly ambivalent as the fifth is missing and might very well be construed as an E rather than an E flat. The chord could thus sound like V⁷ of III (i.e. of D minor). In II.238, the ambivalence is increased by the fact that the C sharp is approached as a D flat in the preceding bar. The tendency to move progressively flatter only to convert the extreme flats to sharps at the cadence is typical of Fauré (see p.141 and cf. Modal writing p.271 ff.).

An example of the quartad with flattened seventh acting as a function of V occurs on IV.40² and 46² (see Ex. 222).⁹⁸ The quartad is VII^{b7/#} of the V chord in C minor. The B flat in the bass should be considered as an A sharp which is the raised third of the quartad. The chord is a secondary function of V and progresses to VII⁷. The quartad, however, sounds like a half-diminished built on the fifth of the VII (see above) i.e., in this instance, a half-diminished built on C (C-E flat-G flat-B flat) in third inversion. The F sharp as the leading note of G does not rise, but falls to an F natural. This form of irregular resolution of a secondary leading note down a semitone to the seventh of the chord of resolution is common and is used quite frequently by Fauré.

3.3.5. The half-diminished quartad

The half-diminished quartad is a chord much favoured by Fauré for its ambivalence. Tait (1983-'84:43) comments that Fauré used this chord throughout his oeuvre as a kind of harmonic 'passport,' exploiting the chord's inherent equivocal qualities to move in unexpected directions harmonically, an ability which, he comments, became even more refined in his later style.

⁹⁸ See also p.202 and p.209.

The quartad occurs unaltered as VII^7 in the major and II^7 in the minor. In Romantic music it is often also used as $II^{7/b5}$ in the major. As mentioned directly above, Fauré frequently uses the *deceptive chord* $VII^{b7/\#}$ which sounds like a half-diminished quartad.

3.3.5.1. *On VII as pivot*

The chord is used in *III.39¹* to modulate from F sharp major (VII^7b) to E flat major ($II^{7/b5b}$):

38

F#/Gb: IV VII_c I_b IV_d⁷ VII_b⁷
 Eb: II_{bs}⁷ V_d⁷

Ex. 213.: *III.38-39²*

3.3.5.2. *On II as pivot*

The quartad on *I.139¹* is a half-diminished quartad which acts as a pivot from G minor into C minor:

138³

g: I II⁷
 c: #VI⁷ V_b⁷ I

Ex. 214.: Reduction of *I.133³-139*

In the former key the chord occurs on II; in the latter, the chord is built on #VI and occurs as an altered chord, the A flat root being raised to A natural as part of the ascending melodic minor.

3.3.5.3. Unusual resolution

On *IV.40'* and *46'* (see Ex. 222), the half-diminished quartad occurs on II of V.⁹⁹ It progresses to a *deceptive chord* that sounds like another half-diminished, but acts as VII^{7/#} of V.

An unusual resolution in terms of voice-leading occurs in *IV.127-128*:

124

Eb: V I VII⁷ of IV minor E: #II⁷ I⁶—5 VII⁷_d of V

V⁷—3

Ex. 215.: Reduction of *IV.124-128*

The chord on *IV.127*³ may be regarded as VII⁷_d of V in E major with the third missing. Its resolution to V⁷ of the key is regular, but the resolution of the individual voices is interesting. The B flat should be spelt as A sharp to make a chord built in thirds and, as A sharp, it acts as the root of the chord. It descends, however, to an A natural, the seventh of the chord of resolution. The resolution of the VII⁷ of V is unusual: the G sharp in the bass remains from the previous I to become the seventh, but it does not resolve downwards to an F sharp as it should. Instead it leaps down a sixth to the B natural in the following bar. The resolution to the F sharp in the right hand in the following bar is an example of displaced resolution.

⁹⁹ See Altered quartads on VII directly above and Quartads on other scale degrees p.203.

3.3.5.4. Use at the cadence

The cadence from *III.24*²-*25*¹ (see Ex. 172) is modal, comprising the progression II^7-I in C minor.¹⁰⁰ The quartad on II is a diminished quartad.

3.3.6. Quartads on other scale degrees (I, IV, VI and III)

Piston (1950:225) comments that quartads of non-dominant character are relatively rare in the literature of the common practice period.¹⁰¹ The III quartad, which may have dominant character, but is rarely used, may be included in this observation. He further remarks that they do appear fairly often in the early part of this period, but more as the result of contrapuntal writing than as individually conceived chords, and that these chords were only fully exploited at the end of the nineteenth century in the music of composers such as Fauré, Debussy and Ravel. Interestingly, Fauré is the only composer in this group whose harmonic practice may be said to be strictly functional.

Fauré frequently uses quartads on scale degrees other than the dominant and they are an integral part of his style. Orledge (1979:251) observes that Fauré particularly favoured the major quartad, especially in second inversion. This quartad occurs on I and IV in the major, and VI in the minor. The minor quartad (found on II, III and VI in the major, and IV in the minor) also occurs fairly frequently. The major and minor quartads are the only quartads that contain no augmented or diminished intervals¹⁰² and are as a consequence far more vague and less dynamic than the other quartads. It is probably this quality which attracted Fauré. The minor-major quartad (occurring as an unaltered chord on I in the harmonic minor) is generally rare, and also not common in Fauré. Interestingly, though, an example does occur in the Quartet (this particular example, however, is an altered chord in the major – see p.205).

¹⁰⁰ For alternative interpretation see, Triads on III p.154 and Modal writing p.276.

¹⁰¹ They do, however, occur in chains of quartads throughout the common practice period. The quartad on II is the exception and was used quite commonly to precede V or Ic at cadences.

¹⁰² Chords with these intervals tend to require resolution and it is this expectation of resolution which lends them a sense of instability and direction.

3.3.6.1. Quartads on IV

In *I.100-103*, minor quartads on IV of B flat minor occur on 100^2 , 102^2 and on 103 :

The musical score shows measures 99-103. The Vln. part is in treble clef, and the Pf. part is in grand staff. The key signature is B-flat minor (three flats). The time signature is 3/4. The score includes chord reductions for bb, C, and Ab keys.

Chord reductions for measures 99-103:

- bb: V^7 of V, V^7 , IV^7 , V^7 , V^7 of VI, IV , V_b^7 , I_d^{b7} , IV_b^7 , I_c
- C: V^7 of IV
- Ab: IV^7 , VII^7 of V, VII_c^{b7} , I_b

Ex. 216.: Reduction of *I.99³-103*

The chords in *100* and *103* are in root position, while that in *103* is in first inversion. While the frequency of quartads on IV in this passage is fairly remarkable, they are used in a conventional way, except for the quartad on 100^2 . The IV^7 on 100^2 lies between two V chords and is formed by each voice moving to what seems to be an auxiliary note of V, the bass note moving down and the remaining voices moving up. The chord could, in this sense, be considered an auxiliary chord – an explanation justified by the weakness of the progression V- IV^7 . The weak progression is, however, emphasised by the fact that both chords are in root position. In combination with the preceding and ensuing chords (99^3 and 100^3), the

progression forms a free version of an harmonic oscillation, a device particularly favoured by Fauré. As with many of Fauré's harmonic oscillations, a strong progression A-B, when repeated, gives rise to a weak progression B-A. In this case the strong progression is itself varied: V^7-I in F becomes IV^7-V in Bb minor.¹⁰³

Any V-IV progression involves the cross-relation of the tritone. If both chords are in root position, the leading note is traditionally placed in an inner voice to avoid emphasising this cross-relation (Piston 1950:167). It is typical of Fauré's style to emphasise rather than to disguise such cross-relations, and, in this instance, the notes forming the tritone (A natural and E flat) are in the outer voices.

A rather unusual example of IV^7 occurs in *I.114*² over a V pedal point (cf. Ex. 216). The key is A flat major, but the chord is used with flattened third. This, together with the unaltered major seventh of the chord, results in the rather unusual minor-major quartad – a quartad which usually occurs on I in the harmonic minor (see above). As in *I.100*, of which this bar is a variant, the chord may be explained as an auxiliary chord. The F flat makes it a particularly unusual type of auxiliary.

A similarly ambiguous use of IV^7 occurs in *IV.98* and *I02* in the key of E flat major:

98

Eb: IV^7 V_d^7

or V_d^7

7
6
4
2
5
3
1

Ex. 217.: Reduction of *IV.98-99*

¹⁰³ The progression from 99^3 to 100^3 also provides a very good instance of a modal alteration (see Modal writing p.288). Considering the progression IV^7-V (100^{3-4}), Piston (1950:232) remarks that examples of IV^7 going directly to V are rare, the seventh of IV^7 usually moving down before the other voices in the chord to form II^7 which then resolves to V (in which case the 'seventh' is really an appoggiatura note and the chord not a quartad). Ottman (1961:153), however, comments that IV^7 , in its resolution to V or V^7 in the major, is the most common of the rarely used quartads (i.e. quartads on degrees other than II, V or VII), while McHose (1947:201), concerning the Bach Chorales, states that IV^7 progresses infrequently to V^7 , but often to the V triad. *IV.118-119* and *122-123* present an example of the regular resolution of IV^7 to V^7 .

The quartad is in root position, the A flat root remaining over into the next bar to become the seventh of V⁷d to which the IV⁷ progresses. The upper voices in both the accompaniment and the melody may, however, be seen as non-chord notes which resolve in the next bar to form V⁷d. In this sense, this chord may also be regarded as an *apparent chord*.

In III.38^d a major quartad on IV in F sharp/G flat major occurs in last inversion:

F#/Gb: IV VII_c I_b IV_d⁷ VII_b⁷

Ex. 218.: Reduction of In III.38-39ⁱ

The resolution to VII is regular and the seventh is resolved. The situation is interesting because of the ambivalence as to whether a chord actually occurs on each quaver or rather on each crotchet beat (see III.33-32 under VI p.160). The quartad under discussion may be explained as an *apparent chord* resulting from the introduction of two anticipations (B natural and E flat).

3.3.6.2. *Quartads on VI*

The quartad on VI is less common than those on I and IV, even in Fauré. Nonetheless, examples of VI⁷ in the Quartet are fairly frequent.

An example of VI⁷_b occurs on I.48² (see Ex. 231). The key is C minor and the quartad, unaltered in the key, is a major quartad. The quartad is interesting in that its resolution is rather ambiguous. The ambiguity arises because the chord in the piano is not held onto the third beat. If one considers the piano part alone, the seventh (G) does not resolve at all. There is, however, a G in the strings which resolves through an F to the fifth of the chord, E flat. The G thus becomes a 7-6-5 suspension.

The resolution of the chord itself is ambiguous and might be explained as a delayed resolution. The regular resolution of VI⁷ would be to II. The chord eventually progresses to IV (49³), which has the same function as II, but it initially moves to VII⁷ of IV which in turn progresses down a step to VIc, the latter finally resolving to IV.¹⁰⁴

The rest following the chord and the intervening chords, which themselves are fairly complex in terms of resolution, seem to suggest that the chord is ‘open-ended.’

IV.26-27 feature an example of I⁷ and of VI⁷ in the key of C minor:

26

c: I I_d^{b7} VI⁷ I_c V_d⁷ of bII

Ex. 219.: Reduction of IV.26-28

The quartads are essentially formed by maintaining the C minor triad in the right hand of the piano, while the bass descends stepwise from C to G. The B flat and A flat in the bass may be regarded as passing notes and the harmony simply as tonic for the duration of the two bars. The VI⁷ may thus rather be regarded as an *apparent chord*. Nonetheless, the fact that it occurs on an accented and seemingly syncopated minim within the main metre of 3/4 tends to enhance its perception as a real chord.¹⁰⁵

¹⁰⁴ See Six-four chords on VI (p.176) and Quartads resolving down a step (p.219) for a full discussion on the resolution of these chords.

¹⁰⁵ The progression here corresponds to that in 332-336 and 379 and 384 (see Chapter 2 p.130) and is evidence of the way Fauré achieves unity between different thematic groups.

A variation of this idea occurs in *IV.333* and *334*. In this instance the key is C major and the quartad on VI is minor.

332

C: I I_d⁷ VI⁵ I_c V_d⁷
of *bII*

Ex. 220.: Reduction of *IV.332-336*

A similar situation occurs again in the key of E flat major in *IV.96* (repeated with variation in the instrumentation in *100* and *104*). The VI⁷ on 96² may again be considered as real, or, if the C and E flat are regarded as passing notes, as *apparent*.¹⁰⁶

96

Eb: V VI⁷ V_b I V_c⁷ I_b

Ex. 221.: Reduction of *IV.96-97*

By the same token, the chord on *II.26*² may be considered as VI⁷ in G minor or as a passing VI triad (over a V pedal point) between two quartads on V.

¹⁰⁶ Mozart uses the same progression (VI⁷-V_b) in the A major Piano Sonata in *I.3*.

In *IV.39-45*, VI^7 is used quite prominently with examples occurring on 39^3 , 41^3 , 43^3 and 45^3 in the key of C minor:

39

c: I VI^7 II^7 of V VII^7 of V chord VII^7 I VI^7

42

VII^7 of $bVII$ $bVII$ VII^7_b I VI^7 VII^7 of $bVII$ $bVII$ VII^7_b

45

I VI^7 II^7 of V VII^7 of V chord VII f: VII of V V^9

Ex. 222.: Reduction of *IV.39-47*

Each quartad may be seen to be the result of the linear writing in the bass which forms an independent melodic line in contrary motion to the upper voice played in the piano. The bass,

played in octaves in the strings, describes a rising chromatic scale¹⁰⁷ which alters the nature of all the chords in this passage. The chord in the piano on 39^3 , 41^3 , 43^3 and 45^3 is a simple tonic triad in C minor. With the A flat in the bass (occurring on the third beats of the bars mentioned directly above) the chord formed is a major quartad on VI. The resolution of the VI^7 quartad is quite interesting. The resolution through the secondary functions of II^7 of V to $VII^{7/\#}$ of V chord to VII^7 is an unusual variant of the common functional progression $VI-II-V$.¹⁰⁸

The use of VI^7 in *IV.170-171* has already been mentioned in Triads on VI (see p.163). The key is E flat minor and VI^7 , unaltered, occurs as a major quartad. The first chord (on 170^3) is VI^7c , the second (on 171^2) is VI^7d . The VI^7 moves to II^7 in last inversion, and this progression is repeated in rhythmic diminution on the last two beats of *181*. The alternation between VI^7 and II^7 is not unconventional as their roots lie a fourth apart, but the insistence on secondary chords (in this case quartads) as well as the modal cadence of II^7-I (169^2-172^1) is remarkable.

169

VII^7 VI^7 II^7 VI^7 II^7 I
 $\#VII^7$ VI^7 II^7 VI^7 II^7 I
or
 $\#II^7$
of VI

I

Ex. 223.: Reduction of *IV.169-172*¹

An example of a quartad on $\#VI$ occurs on *I. 51*². This rather unusual quartad is discussed fully in Quartads resolving down a step (see p.220).

¹⁰⁷ This is a_3 (see p.116).

¹⁰⁸ See VII^7/VII^{b7} with raised third p.200 and Deceptive chords p.240.

3.3.6.3 Quartads on I, II and III

The quartad in *III.5* (Ex. 170) has been mentioned in the discussion on Triads on III. (p.152). The key is, as previously remarked, ambiguous and the quartad may either be regarded as I⁷ in C minor, or as III⁷ in A flat major. The progression, considered in either key, is itself unusual. (That in A flat major has already been discussed under Triads on III.)

The progression in C minor entails N6-I^{b7}d-VI. The resolution of an N6 chord to a quartad other than V is particularly unusual even if it is across the phrase.¹⁰⁹ The quartad itself is remarkable in that the seventh, occurring in the bass, is unprepared. Quartads in last inversion are a feature of the Quartet and of Fauré's style in general and most often result from a melodic line or stepwise movement in the bass. In this particular instance, however, the seventh is approached by leap. Unprepared sevenths were fairly common by the end of the nineteenth century.¹¹⁰ The quartad with the seventh in the bass, however, is the most dissonant form of the chord and composers did tend to prepare this position of the seventh. The lack of preparation here is thus extreme. The resolution to VI is irregular, the expected resolution being to IV.

A rather unusual example of a quartad on II occurs in *I.8* in the key of E flat major:

8
Vln.

Eb: IV^{#5} (7) II^{b(7)} V⁹
or: II^{#7} 2 8 (7)

Ex. 224.: Reduction of *I.8-9*

¹⁰⁹ See Neapolitan sixth chord p.242. Orledge (1979:246) remarks that Fauré was one of the first to resolve the N6 to a chord other than V.

¹¹⁰ Koechlin (1946:65) mentions the unprepared seventh as one of the 'licences' which were a feature of Fauré's style and which became 'legitimate and henceforward classic' (see also Introduction to quartads p.179).

The chord may be considered either as an autonomous entity or as an *apparent chord*. The first alternative yields the augmented quartad, consisting of the augmented triad plus major seventh (see pp.187-189).

The second alternative is that the chord simply be considered as a decoration of the following II^7 , in which case it is an *apparent chord*. This idea is supported by the bass-note A flat which is held for the entire bar and which enhances the impression that the E natural and G are non-chord notes which resolve to F on the last beat of the bar.

In *II.38* a similar instance occurs in the key of G minor where the quartad may either be considered as a real chord or as a passing chord. In this instance, the fifth of the chord (and leading note of the key) is flattened, as is the seventh, resulting in a major-minor quartad which sounds like V^7 of VI (i.e. of E flat major). Given the eventual resolution to V, the chord may also be considered as G6 of V.

g: III $\#II^7$ of III III^{b7}_5 $\#II^7$ of V V^7

Ex. 225.: Reduction of *II.37-41*

In *IV.114* (see Ex.194) Fauré uses a minor form of Ic in C major, but introduces a B flat on the third beat in the cello part, resolving the chord as II^7c in B flat major. The seventh moves back by step to the C before descending to the A at the end of *115*, and should perhaps be regarded (like the D in the viola) as an unaccented lower auxiliary note.¹¹¹

¹¹¹ See also Six-four chords p.176.

3.3.7. Quartads resolving down a step

A feature of late-Romantic harmony was the resolution of a quartad down a step. This entails resolving the root of the quartad up a step to the third of the triad of resolution, rather than resolving the seventh note down as is the normal practice. A tonic chord can therefore be preceded by a II quartad, usually II^7 in the minor, and $\#II^{7/\#}$ or $II^{7/b}$ in the major. The latter progression produces Wagner's so-called 'Redemption cadence' which occurs as the final cadence at the end of *The Flying Dutchman*, *Tristan and Isolde* and the *Ring*, and which became a cliché of late-Romantic style. Examples of $\#II^{7/\#}$ usually occur between two tonic chords. They are already common in early Romantic music, and may be found in Schubert (*Moment Musical* in A flat), Rossini ('O muto asil del pianto' from *William Tell*) and Donizetti 'Quel guardo il cavaliere' from *Don Pasquale*). The chord is often used as a secondary function of V.

Fauré tended to avoid the rather hackneyed $II^{7/b5}$ -I mentioned above.¹¹² The progression $\#II^{7/\#}$ -I, however, appears quite frequently, especially in his earlier works.¹¹³

3.3.7.1. $\#II^7$ to tonic

Various examples occur in the Quartet. In *I.10*, the progression on the last two beats is $\#II^{7/\#}$ of V-V⁷. The seventh, B flat, remains as the root of the next chord while the root moves up.

Vln. I

10

11

E \flat : I $b7$ $\#II^{b7-7}$ of V V^{b7} I $b7$

Ex.226.: Reduction of *I.10-11*^I

¹¹² This applies only to the major; in the minor, where the fifth of II is already diminished, Fauré uses the progression fairly frequently.

¹¹³ See for instance, 13-14 in the First Nocturne: II of V-V.

A similar instance occurs in *I.156* in the key of D flat, again with $\#II^{7/\#}$ of V^7 to V :

156

Db: $\#II_d^{7/\#}$ V^7
of V

Ex.227.: Reduction of *I.156*

The root moves up (B natural to C), while the seventh remains as the new root (A flat).

The passage *I.38-51* presents several rather unusual examples of this form of resolution (Ex. 231 and discussion below). An example of $\#II^{7/\#}$ of V occurs on $4I^2$. It resolves to V on $4I^3$.

The quartad on $\#II$ here occurs in last inversion, so that the B flat, as the seventh and bass note remains, while the C sharp, as the root of the chord, resolves up to the D. This type of progression was already fairly common by the time of Schubert and Rossini (see above). The chord in this context can also be considered as an *apparent chord*.

In the coda of the movement, the chord appears twice in quick succession in 235 and 236 in C major:

235

C: $\#II_b^{7/\#}$ V_c^7 VII^{b7} I_c $\#II_d^{7/\#}$ V^7 I
of V of V of V of V

Ex. 228.: Reduction of *I.235-237*¹

In view of its resolution to F sharp, the F on 235^1 may rather be considered as an E sharp. The resulting chord is $\#II^{7/\#}$ of V of V with E sharp as the root of the chord. The resolution of the chord to V^7 on D is usual with root rising up a step and seventh (D) remaining as the new root. The chord occurs again in the next bar (236^2) as $\#II^{7/\#}$ of V . The B flat, functioning as A

sharp and thus the root of the chord, rises to B natural while the seventh (G) remains as the root of the following V^7 .

A more unusual use of $\#II^{7/\#}$ occurs on $II.37^2$ (see Ex. 225). The passage from 37-42 is in G minor and chord represents $\#II^{7/\#}$ of III, resolving to V^7 of VI on $38'$. The resolution is conventional for a quartad resolving down a step in that the seventh (B flat) remains as the new root, while the root (C sharp) rises to become the third of the triad of resolution. The progression, however, never reaches the actual VI triad, but resolves through two secondary functions to V^7 .¹¹⁴

In *IV.126*, $\#II^{7/\#}$ in E major resolves to Ib. The resolution is normal, with the F double-sharp as the root resolving up and the seventh E remaining to become the root of I. The use of the chord is interesting in that it acts as altered pivot in the modulation from E flat major to E major.

124

$Eb: V$ I VII^7 of IV minor $E: \#II^7$ I^6-5 VII_d^7 of V

128

V_4^7-3 I^6-5 VII_d^7 of V

Ex.229.: Reduction of *IV.124-128*

¹¹⁴ The passage is also remarkable for its tonal ambiguity – it seems to vacillate between G minor and B flat major – and for the unusual pedal point on III (see Pedal points p.262).

3.3.7.2. II^7 to tonic

Fauré uses the unaltered form of II^7 to progress to the tonic quite frequently, preferring this to the Wagnerian $II^{7/b5}$ -I mentioned above. The use of the unaltered quartad on II may be seen as a way in which Fauré explores and revitalises a progression which had, by this time, become rather clichéd.¹¹⁵

Examples are not frequent in the Quartet, but an instance does occur in *I.40* (part of the passage 38-51- see below) where II^7 resolves to V^7b of IV in the key of E flat major. The seventh of II^7 (E-flat) remains while the root (F) resolves up to the G. The V^7 of IV resolves quite conventionally to IV on $4I^3$.¹¹⁶

3.3.7.3. $II^{7/\#}$ to tonic

In *IV.19-20* contains an example of a different form of concentrically altered II^7 :

The image shows a musical score for Violin (Vln.) and Piano (Pn.) for measures 19-20. The key signature is E-flat major (three flats). Measure 19 shows a violin melody starting on G4 and a piano accompaniment with a triad of F4, A-flat4, and C5. Measure 20 shows the violin melody continuing and the piano accompaniment with a triad of G4, B-flat4, and D5. Below the piano part, the chords are labeled: Eb: II₂⁷ and Ib. 6-5.

Ex. 230.: Reduction of *IV.19-20*

The key is E flat and the quartad $II^{7/\#3}$ resolves to Ib. The A natural, which is the raised fourth, resolves to G in the right hand of the piano suggesting the Lydian mode. The resolution of the root (F) up a second to the G is regular, but confused by octave displacement. The seventh (E flat) remains as the root of the following Ib.

¹¹⁵ This progression occurs twice in 33-34 in the song *Mandoline*. The repetition of the progression forms an harmonic oscillation which enhances its modal flavour.

¹¹⁶ See also *III.24-25* discussed in *Triads* (pp.154 and 179) and *Modal writing* (p.279).

I.38-51 represents a rather concentrated exploration of this form of resolution. Various forms of quartads occur on various degrees of the scale and often as altered chords within the specific key. Different inversions are also used to create variety in effect. The passage is also remarkable for its use of accented non-chord notes.

38

Vln

Vla.

Vcl.

P.

Chords: Eb: I, V_c^7 , $I_b^{4-3\ 4-3}$, V_d^9 , $I_b^{6-5\ 6-5}$, V_b^7 , I, II^7 , V_b^7 of IV

41

Chords: $IV_2^{4-3\ 4-3}$, $\#I_1^7$ of V, $V_6-5\ 6-5$ (7), I, $V_c^7\ 6-5\ 6-5$, $I_b^{4-3\ 4-3}$, V_d^7 , $I_b^{7-8\ 7-8\ 6-5}$, $V_b^7\ \#4-5$

44

I
 $Ab: V$
 $V_2^{(7)} = \frac{3}{3}$
 $I \begin{smallmatrix} 4-3 & 4-3 \\ 2-1 & 2-1 \end{smallmatrix}$
 $III \begin{smallmatrix} 7 \\ 6-5 \end{smallmatrix}$
 II_b^7
 V_b^7
 of V
 $V_{\#5}^7$
 $I \begin{smallmatrix} 6-5 & 6-5 \end{smallmatrix}$
 $Eb: IV \begin{smallmatrix} 6-5 & 6-5 \end{smallmatrix}$

47

$V \begin{smallmatrix} 7 \\ 4-3 & 4-3 \\ 2-1 & 2-1 \end{smallmatrix}$
 $V_{\#5}^7$
 I
 $c: V_b^7$
 VI_b^7
 $6-5 \ 6-5$
 VII_c^7
 of IV
 VI_c
 of IV
 IV^{7-8}

On *I.51*² Fauré uses #VI in the minor. This quartad is quite unusual.¹¹⁸ It can be associated with the ascending melodic minor scale or the *Durmoll*. Its use is not uncommon in Fauré (see, for example, *Prison* 4-5 and 7-8), who was fond of the sonority of the half-diminished quartad.¹¹⁹ In the example in *51*, the quartad on #VI resolves to V⁷b. The D, which is the bass, resolves up to the E natural, while the seventh, the C, remains. The chord may also be considered as II⁷ of V.

3.4. Chord of the added sixth

The chord of the added sixth can be found in several late-Romantic composers.¹²⁰ The chord is not common in Fauré, but an example does occur in the Quartet. The chord in *I.73-75* (see Score p.8) is an E flat major triad (I of the key). The theme in the right hand of the piano (beginning on the upbeat to 73) contains a C. The C resolves down to a B flat on the second beat of 74, but this in turn moves straight back up to the C, which then leaps up to an E flat (74³-75¹). The C must be considered either as a very unusual passing note resolved by leap, or as an added sixth to the triad of E flat major.¹²¹

3.5. Quintads, Sextads

3.5.1. Dominant ninth chords

The use of the dominant ninth was very typical of French music at the close of the nineteenth century (Hofmeyr 2008). A good example of extensive use of the quintad occurs in the opening of César Franck's Violin Sonata in A major:

¹¹⁸ An example occurs at the start of *Summertime* by Gershwin where #VI⁷b-VII⁷b in B Dorian is repeated several times.

¹¹⁹ See The half-diminished quartad p.200.

¹²⁰ It is used as the final chord in Mahler's *Das Lied von der Erde* and 'Ich atmet' [sic; abbreviation for 'atmete'] einen linden [sic] Duft' from *Rückert Lieder*, as well as in 'En Sourdine' from Debussy's *Fêtes Galantes*.

¹²¹ Note that Breitfeld (1991:75) considers the chord in *III.2* as a chord of the added sixth on IV of C minor: F-A-C-D. This author considers the chord II⁷b in C minor.

Violine. Allegretto ben moderato. *molto dolce*

Klavier. *pp*

A; V^9

Ex. 232.: Franck, Violin Sonata in A major, 1-5

The chord was not so popular previous to this period, and its use remained relatively uncommon outside France (Hofmeyr 2008). Examples, however, do occur in Wagner's works, as in the well-known *Rheingold* motif in the *Ring*.

In the Quartet, V^9 in G minor is used in a standard way in *II*, on 19^1 and 22^1 (Ex.269), while in *II.324-326*, V^9 occurs in the key of F minor, with the resolution delayed by a triple suspension.

A similar example occurs in *IV.9*:

Vln. 8

Vla. 8

$Eb: I_C^7 \text{ — } 8$ $V_6^{b9} \text{ — } 7$ $I_2^7 \text{ — } \frac{8}{3}$ $c: V_6^{b5} \text{ — } I$

Ex. 233.: Reduction of *IV.8-11*¹

The key is E flat major, and the ninth of the chord (the C) is flattened to create V^{b9} . All chord notes, including the fifth and seventh, are present. The resolution to I (I_0^1) is decorated by a double appoggiatura in the strings. There is a gentle cross-relation between the D flat in the viola, an unaccented non-chord note, and the D sounded in the piano later in the bar).

But, as with almost every other standard element of late-nineteenth-century harmony, Fauré's also employs the chord in less conventional ways.

A more complex example of V^9 occurs in *III.41-43*:

Ab: II VII^7 of II II (V^9)
 V ————— Db: VI (II^9) V^9 of II V^7 II (V^9) VII^7 of II $V^{(7)}$ of V f: V^7_2 — I
 II ————— V —————

(III) — I V^9 I $VII^{6-7\#}$ of V of VI V^7 of VI

Ex.234.: Reduction of *III.41-45*¹

Fauré plays on the ambivalence of the II triad occurring over a V pedal point. Fauré often uses pedal points as a means of generating harmonic ambivalence, and in this case, he plays on the fact that the II triad over a V bass suggests an incomplete V^9 .¹²² The II chord is treated as such in the upper voices, alternating with VII of II, but is resolved as part of a V^9 into 42, where the triad of resolution (A flat) is also turned into what sounds like a V^9 on A flat. This V^9 is not resolved; the II triad in the upper voices now becomes an independent entity and is changed to a major triad in 43, functioning as V of A flat.

The matter is complicated further by a modulation to D flat major. The modulation occurs on the last beat of 41 with the chord discussed above as pivot. If considering the pedal point as a non-chord note, then II in A flat becomes VI in D flat. If the pedal point is considered as a chord note, and the chord regarded rather as V^9 in A flat major, the corresponding chord in D flat major would be II^9 . The fact that Fauré omits the third of this chord means that the

¹²² See Pedal points p.261.

possibilities of either G or G flat as the third are equally viable. This further increases the chord's ambivalence, which Fauré exploits to slip into the new key.

Fauré uses a more usual V^9 in F minor on 44². There is no pedal point here and the chord is thus less equivocal. The resolution is also normal.

In *IV.113* (Ex. 194) Fauré uses V^9 in C major/minor (the previous chord is tonic in C major; the following is I in C minor).¹²³ The chord in this bar is the same as that in *110* ($VII^{b7}c$ in C major - see p.194), but with a G in the bass instead of an F. (The inner voices in the piano's right hand and the melody in the strings are also different). The G makes the chord a V^9 . The ninth in the strings resolves before resolution of the quintad, but that in the piano (right hand) does not resolve. It skips up, instead, to a C. The irregularity of this voice-leading is compounded by the irregular resolution of the V^9 chord to I^7c . The latter does not resolve but becomes the pivot into B flat major.¹²⁴

Two V^{b9} chords occur in *I.108-111*, a rather interesting and fairly complex passage involving the use of non-chord notes and pedal point.¹²⁵

108

Vln.

Pf.

Pf.

Pf.

I IV^b I VII^{b7} V^(b9) I IV^b I VII⁷ V^(b9) I

C#: I+V

Ex. 235.: Reduction of *I.108-112*

¹²³ See Diminished quartads p.194 for discussion of the diminished chord in *IV.110*.

¹²⁴ The seventh of the I^7c is also not resolved – see p.212.

¹²⁵ The B natural in the right hand of the piano (109 and 111) presents a very interesting situation with regard to non-chord notes (see Non-chord notes p.262).

The V^{b9} occurring on 109^{2-3} is, considered on its own, fairly straightforward in that both the seventh and the flattened ninth resolve normally to the note a step below. The chord on 111^2 is slightly more complex in its resolution, which occurs into the next phrase. The resolution of the seventh (F sharp) does not occur in the same voice, but an octave lower in the cello and viola (112^4). The flattened ninth in 111 occurs, as it did in 109 , in the left hand of the piano, but, in this instance, also in the violin. The ninth occurring in the violin is resolved, but that in the piano is not.

The chord in $IV.47$, which is the beginning of a new section (A_3) of the first theme group¹²⁶, is V^{b9} . It resolves to VI to produce an interesting and unusual cadence, the flattened ninth (D flat) remaining as the root of the new chord.

f: V^9 ————— VI

Ex.236.: Reduction of $IV.47-49$

Examples of V^9 can also be found in $IV.76-77$, and $80-83$. The key in 76 and 77 is G minor. The ninth, E flat, occurs in the accompanying chords, but also as the accented climactic high-point in the melodic voice in the strings. The E flat here does not resolve, but leaps down a seventh to F sharp. The V^9 acts almost as an auxiliary chord between two IV_b chords.

g: IV V^9 $\frac{6}{4} \frac{7}{5}$ V^9 $\frac{6}{4} \frac{7}{5}$ IV_b

V (VI V^9) (VI V^9)

Ex.237.: Reduction of $IV.75^3-78^4$

¹²⁶ See Chapter 2 p.111 ff.

A rather interesting use of V^9 occurs in *IV.239*:

239

Vln.
Vla.
Vcl.
Pf.

F: V^9_7 ————— $\#7$ $\#5$ ————— I_2 —————

Ex.238.: Reduction of *IV.239-240*

The chord on 239^{1-2} is V^9 in F major. On 239^3 , the fifth and seventh of the chord are raised to form an altered quintad: $V^{9/\#7/\#5}$. The example provides a further instance of octave displaced resolution: the ninth (D), occurring in the violin, does not resolve down, but skips up to G (itself an appoggiatura of the F major triad of resolution); a C does, however, occur an octave lower in the viola and this may be taken as the resolution. Similarly, the altered notes G sharp and B natural do not resolve in the same voice: the G sharps in both the piano and viola are resolved to an A an octave lower in the cello (an A also occurs two octaves lower in the bass in the piano) and the B natural in the cello resolves in the viola. The resolution of the B natural in the piano may likewise be considered to the C in the viola, although a C does appear in the piano, but two beats later.

The chord in 239 is a repetition of the chord in 238. As previously remarked, the repetition of chords or progression often has interesting results in terms of harmonic function. The chord in 238, while seeming to be a V^9 with decoration on 238^3 must be reinterpreted with regard to its repetition in 239 and may be treated as a *specious chord* (see p.252).

3.5.1.1. V^{b9} to III

In *IV.184-187*, Fauré uses a rather interesting and ambiguous progression:

185

Db: V^{b9} III $\#2$ or VII^{b7} of III V^7 I

V ——— I

Ex. 239.: Reduction of *IV.185-188*

The key is D flat major. The melodic and harmonic interest lies in the piano which plays a hemiola.¹²⁷ The strings play an A flat which acts as a pedal point and which together with the upper harmonic voices in the piano forms a V^{b9} quintad on 184^2 and 185^1 and 185^3 . The chord occurring on 186^2 is III. The chord preceding this (185^3-184^1) sounds like VII^{b7} of V. This chord may, however, either be considered as a decoration of the III or, considering that all the notes comprising the chord are passing notes, as a passing chord between V^{b9} and III. The F flat which would act as the flattened seventh of the diminished quartad, behaves melodically rather as an E natural, rising to the F.

The progression of V^{b9} to III is unusual and unexpected even if the root movement is strong.¹²⁸ The III may be regarded as a substitute for V or as one of two passing chords between two version of V^9 . The interceding VII^{b7} of V does, however, alter the perception of the progression. The ninth itself is ambiguous in that it rises to the B flat of the apparent chord, functioning rather as an A natural than as the flattened ninth, B double-flat.

¹²⁷ See Chapter 2 p.122 ff.

¹²⁸ Fauré makes considerable use of it in the song *En Sourdine* (cf. 4-5, 12-13, 22)

3.5.2. Quintads on IV

Ninth chords usually have dominant or secondary dominant function; other types of ninth chords are rare. Ottman (1984.:255) lists the ninths on II in the major and IV in the minor as the most common non-dominant ninths.¹²⁹

IV⁹s appears sequentially in *I.* on 135^l, 136^l and 137^l in the keys of G minor, E flat major and C minor respectively:

g: IV⁹ V⁷ I Eb: IV⁹ V⁷ I c: IV⁹ V⁷ I

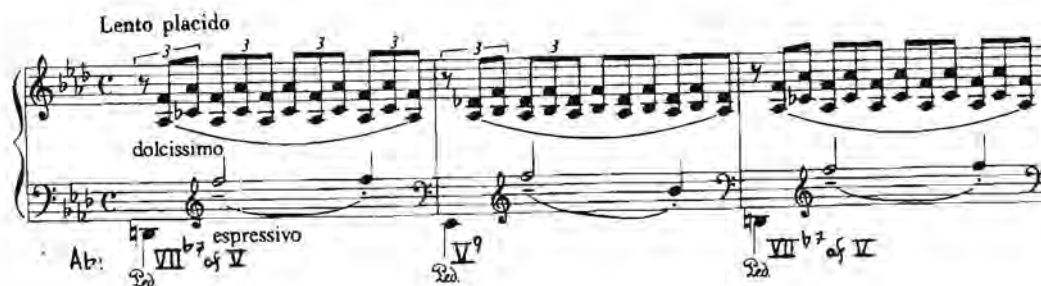
Ex. 240.: Reduction of *IV.136-138*

In all three instances, the ninth does not occur in the melodic or highest voices as is usually the case. Both the ninth and seventh do, however, resolve correctly down by step. The first and third examples occur in minor keys, but the second occurs in the major, which, as noted above, is unusual. The parallel fifths and seconds in the harmonic reduction are somewhat softened in the realisation of the piano part.

3.5.3. Dominant 11th as quartal harmony

The use of V¹¹ was quite common from the time of Liszt on. Baroque composers frequently used the anticipation of the resolution of the leading note against V harmony at the final cadence, and the tonic note over the remaining dominant harmony might suggest the eleventh degree of the latter. The chord was not, however, exploited as a sonority in its own right until the late-Romantic era. Like the V¹³, it is in reality a ‘replacement chord’ in which the third is replaced by a fourth.

¹²⁹ IV quintads in the minor comprise a minor quartad plus major ninth. An example of IV⁹-V in the minor occurs in Scarlatti's Sonata K.1 in D minor in 8-9. Quintads on IV in the major, which would comprise a major quartad plus major ninth, are rare. One of the few nineteenth-century works in which such compounds are explored is Brahms's Op. 119/1.



Ex. 241.: Liszt, Sonetto 123 del Petrarca 1-3

It has been generally observed that Fauré's interest did not lie in the creation of new chords, but rather in the manipulation of existing structures.¹³⁰ Orledge (1979:238) remarks that Fauré avoided experimenting with fourth-based agglomerations as Koechlin, Satie and others did. He does, however, use suggestions of quartal harmony in association with V^{11} .

In Fauré, the V^{11} usually appears in abbreviated form suggesting quartal harmony. The chord is theoretically a sextad, but generally only four or sometimes five notes are sounded. In Fauré, often only three notes are sounded (see below). The third is almost always omitted and often also the fifth and ninth. Liszt, amongst others, often includes the ninth, however, (see Ex. 241) and by the twentieth century, this had become more common.¹³¹ The chord, without third, may be written in fourths and can give the impression of a quartal harmony structure. V^{11} may, in this sense, be regarded as a precursor of the fourth chord, even though it is seldom built in actual fourths or conceived as such. As V^{11} , it still functions as a chord conceived in thirds, as its name implies.

Gounod, for instance, often uses superimposed fourths and fifths at cadence points, although the fourth is usually resolved onto the third to give an ordinary V^7 (Orledge 1979:252).¹³²

Fauré is fond of similar sonorities at cadences, replacing the third with a fourth in V harmony, but often leaving the fourth unresolved to form a real fourth chord (see Exs. 242 and 243). Koechlin (1946:63) refers to this form of cadential writing and associates it with Fauré's desire to avoid the semi-tonal leading tone. As mentioned above, Fauré frequently uses only

¹³⁰ See Introduction to harmony p.141.

¹³¹ Ottmann (1984:262) comments that a sonority can more accurately be called a V^{11} when the ninth is present.

¹³² See for instance 36-38 of the song *Absence*.

three notes of the V^{11} chord to suggest quartal harmony, namely the root, seventh and eleventh.

A particularly early example of the suggestion of quartal harmony occurs in the final cadence (182-183) of the Second Barcarolle Op.41 (1885):

182

G: V^{11} (quartal) I

Ex. 242.: Fauré, Second Barcarolle 182-183

The leading note in the final V^7 is replaced by the tonic resulting in a three-note chord which represents one of the earliest uses of quartal harmony in music of the common practice period (Hofmeyr 1981:52).¹³³

The Quartet, written at an even earlier date than the Second Barcarolle, contains an interesting example of suggested quartal harmony through the use of an incomplete eleventh chord on *III.6*² (see Ex. 243).

¹³³ Quartal compounds occasionally resulted in earlier modal music, as when, for instance, the *tenore* formed the consonant interval of a fifth with two voices, one above and one below. If the *tenore* had a C, for example, the compound F-C-G would be formed. A later example of implied quartal harmony in Fauré, also a three-note chord, occurs in the Eleventh Barcarolle Op.105 (1913) on the last quaver of 120. In this instance, the 'fourth' does not remain in the same voice at the point of resolution, thus the suggestion of a fourth chord is very strong.

C Aeol.: VI VII_d⁷ f: IV_c⁷ V_b⁷

Ab: I II_d¹¹ V_b II_c⁷

 or V_d¹¹
 of V

Ex.243.: Reduction of 6-8

The passage may be interpreted either in A flat major or in C Aeolian.¹³⁴ Besides the third, which is in any case usually omitted (see above), both the fifth and ninth are omitted. The resulting compound is quartal in structure. In A flat major the chord could be either II¹¹, Vd¹¹ of V (if the C in the strings is considered a chord note and the D, a passing note), or a three-note quartal harmony on II. In C Aeolian the chord may be considered either as an 11th chord or as a three-note quartal harmony on VII. If considered as an 11th, the chord, rather unusually, is in the fourth inversion. As a quartal compound, it is in second inversion. The seventh (A flat) in the left hand resolves 'down' to a G as it should, but the resolution is displaced an octave down.¹³⁵ The A-flat in the right hand does not resolve. The eleventh (E flat) also fails to resolve, but skips down, in both left and right hands to the B flat which is the fifth of the following chord.

In *IV.196* and *204* (Ex. 203), examples of what may be considered as passing quartal harmony occur. Both chords are examples of double-step compounds and of Fauré's complex use of accented non-chord notes.¹³⁶ The compounds formed by the combination of chord notes and passing non-chord notes are built in fourths. The compound is notated in fourths (G flat-C flat/C-F flat), but sounds like a four-note diatonic quartal compound: C- F sharp-B-E

V¹¹ is also used in an extremely ambiguous passage in *IV.246-257*. This is discussed fully under Modal writing (see pp.291-292).

¹³⁴ See Chapter 2 p.77 and pp.274-275 in Modal writing.

¹³⁵ See also p.196, for instance, for octave displaced resolution.

¹³⁶ See Non-chord notes p.267 ff.

3.5.4. V¹³

This chord can be found in Fauré, although not as frequently as in his contemporaries.

Interestingly, an incomplete V¹³ on 5² in the seventh of the *Pièces Brèves* (Op.84) gives a suggestion again of quartal harmony.¹³⁷ With the following chord (6¹) which also appears to be a fourth chord, the impression of parallel passing fourth chords is given (Hofmeyr 1981:44).

(space)

In the Quartet, the sonority of the V¹³ is always resolved as a 6-5 decoration of the V quartad.¹³⁸

3.6. Deceptive Chords

The term *deceptive chords* refers to chromatic chords sounding like diatonic chords foreign to the key. These chords are an integral element of Fauré's style and, as with most other chords, his treatment of *deceptive chords* is often comparatively free and the result often ambiguous.

3.6.1. The German sixth (G6)

The G6 is characterised by the interval of the augmented sixth between the bass and an upper voice, but other inversions of the chord were becoming increasingly common in the latter half of the nineteenth century and are included in this section for the sake of consistency in the discussion. These chords will be referred to simply as 'inversions of the G6'.¹³⁹ The chord in any inversion functions as an altered VII quartad of V.

¹³⁷ The chord on 6¹ it is formed, however, by an accented passing note which resolves onto the third of the triad on the second half of the bar.

¹³⁸ Liszt also tends to resolve the sonority as a 6-5.

¹³⁹ Piston (1950:286) remarks that the '[d]isposition of the factors of these chords with other than the sixth degree in the bass does not seem to destroy their identity as chords of the augmented sixth, even though the characteristic interval is found between less prominent voices, or inverted to become a diminished third.'

3.6.1.1. The diatonic equivalent of the German sixth as modulatory pivot

The G6 in any key sounds like V⁷ of bII (or key of the Neapolitan) and, spelt enharmonically, functions as such.¹⁴⁰ This may be used to effect enharmonic modulation between keys a semitone apart. Such modulations had become quite common in the late-Romantic, examples occurring also in earlier periods.

Modulation can occur up or down. The former entails the G6 of the original key becoming V⁷ in the new key, the latter, V⁷ becoming the G6 in the new key. Either of the keys may be major or minor.¹⁴¹ Modulation between a minor and its Neapolitan key are the least extreme, involving a shift of two accidentals. An example occurs in Beethoven's String Quartet Op. 59/3 in the first movement *Allegro Vivace* (129-132), in this instance from E minor up a semitone to F major. The G6 of E minor becomes V⁷ of F major.

Examples of modulations up or down a semitone from one major key to another, or one minor key to another involve a shift of at least five accidentals. At Isolde's 'Herz an Herz' in the second act of *Tristan and Isolde*, Wagner modulates up in semitones from major to major, while Schubert, in II.76-80 of his Eighth Symphony, modulates from D minor to C sharp minor. Fauré moves similarly from B minor to C minor in the Second Nocturne (55^d-56).

The most extreme modulation of this type is from a major key up a semitone to a minor key. This is far more unusual and involves modulation between two keys which share the same third degree.¹⁴² Fauré exploits this relationship in various works, with examples not involving the G6 occurring, for instance, in the middle sections of the Second and Third Barcarolle. In the latter case, augmented triads are used as pivots. An example of this unusual modulation occurs in the Quartet (see below).

¹⁴⁰ This relation occurs with other Deceptive chords as has already been noted in the discussion of VII^{7/b} (see p.198).

¹⁴¹ The Neapolitan key is major, but the G6 can be V⁷ of either a major or minor key.

¹⁴² Although examples are rare in the Quartet, Fauré is fond of using chords which share the same third degree. An example occurs, for instance, in the Second Barcarolle Op. 41 in 76. See also IV.23-24 p.237 below.

3.6.1.1.1. *Modulation down a semitone*

There are frequent modulations to, or suggestions of, the Neapolitan key of D flat major itself in the Quartet.¹⁴³ In several instances, Fauré effects the transition between these two keys using the G6 and V⁷ of N6 relation.

An example of a modulation from D flat major to the tonic key C minor occurs in *IV.257*³:

256

Db: V⁷ $\frac{2}{2} = \frac{3}{3}$ V⁷ $\frac{2}{2} = \frac{3}{3}$ or IV V⁷

V

c: VII^b₇ of V III^b

e: III V⁶ — 5

Ex. 244.: Reduction of *IV.256-259*

The modulation back to C minor is, however, ambiguous. The pivot chord of V⁷ in D flat major, which becomes G6 in C minor, progresses immediately to III in the new key and this is followed by a passage (258-268) where, through use of the augmented triad in 258-268, the tonal centre seems to vacillate between E minor and C minor.¹⁴⁴

¹⁴³ See Neapolitan sixth p.241 ff.

¹⁴⁴ See Augmented triads p.169.

3.6.1.1.2. Modulation up a semitone

I.103-104 presents an instance of the unusual modulation up a semitone from a major key to a minor key:

103 Vln. Vla. Pf.

bb: IV VII⁷_d of V a: V⁷_c I V

Ab: VII⁷_c I VII⁷_d of V

Ex. 245.: Reduction of *I.103-104*

The expected resolution of the inverted G6, enharmonically reinterpreted as V⁷_c, would be to an A major chord which is, enharmonically, the Neapolitan of A flat major. The V⁷, however, resolves surprisingly to an A minor triad. The modulation is unexpected and typical of Fauré's propensity to slide rapidly and with great facility between widely separated keys, and to extend an existing device that much further. The modulation to A minor is brief, but its V serves as pivot chord (III^{b5}) to take the music to C sharp minor.

3.6.1.1.3. Suggested modulation using the Neapolitan sixth and German sixth in inversion

The chord on *I.35*²⁻³ (see Ex. 186) is a G6 in inversion. In *34*³, a modulation from C flat major to E flat major is effected through the use of the Neapolitan. The E major chord, which is IV in C flat major, becomes the Neapolitan in the new key of E flat major. Fauré follows this chord with an inverted G6, which sounds like V⁷_d of the preceding chord. The effect, very briefly, is of a modulation to the Neapolitan key. The inverted G6, however, has IV function in the key of E flat major and resolves instead to V⁷ of that key. The harmonic rhythm in *34* and *35* is also worth noting: the N6 chord is held across the bar-line for two beats and is followed by the inverted G6, also held for two beats. This creates a kind of harmonic hemiola

and a slowing down of the harmonic rhythm at the cadence point which was a common device in the Baroque era.

In *III.54*³, Fauré uses $VII^{7/b}$ of V in the key of F minor:

F: V^{6-5} $VII_c^{(7)b}$ V_b

Ex. 246.: Reduction of *III.54-55*¹

It resolves correctly to V, but in typical Fauréen manner, the main melodic motive treats the root (B natural) of the G6 as seventh (Cb) of its diatonic equivalent, lying a minor second above B flat in the motive. The passage is repeated a fourth higher in 55-56.

3.6.1.2. *The German sixth and Modal writing*

The following example concerns one of the most prominent features of Fauré's style, the synthesis of modal and tonal writing:

Eb: I $bVII_b$ I $bVII_b$ bVI_c^{bs} $bVII_b$ IV_c $bVII$ bVI^{bs}
 Eb Mix: I VII_b I VII_b Eb Mix.: VII_b IV_c VII
 Eb Aeol.: VII_b VI_c VII_b Eb Aeol.: VII VI

II^7_{c} $\text{VII}^{\text{b}7}_{\text{b}}$ $\text{V}^7_{\#5}$
Eb: II⁷_c of V (G6)

Ex. 247.: Reduction of *I.62-65*

The passage in *I.62-65* may be considered as a modally inflected passage, alternating between Mixolydian and Aeolian on E flat within the tonality of E flat major.¹⁴⁵ The slip back into E flat major proper occurs on *65*¹ and is effected through the use of the quartad on II which exists as an unaltered chord in the Aeolian and as an altered chord, $\text{II}^{7/\text{b}5}$, in E-flat major. The pitch content of *64*²⁻³ relates to G flat major. The downward movement of the bass in whole tones from E flat down to C flat, as well as the progression itself, with triads built respectively on A flat, D flat and C flat (spelt as B natural), suggests a gradual flattening in the music. In *65*, the bass remains on C flat for the first two beats before descending to B flat, and on the second beat of this bar Fauré introduces the A natural which is the leading note of V (B flat major).

Paradoxically, within the context of progressive flattening, the A natural sounds like B double-flat, and creates the illusion of still further flattening. The chord on this beat, though, is G6 in E flat major which is a very strong tonal chord. In preceding V^7 , it helps confirm the slip back into the E flat tonality by strengthening the cadential progression. Essentially, Fauré is exploiting the flattening suggested by modal writing to approach the G6, which is built on the flattened sixth degree of the major, from the flat side, again converting the most lowered degree (B double-flat) to a raised degree (A) at the cadence.¹⁴⁶

¹⁴⁵ See p.5 for definition of *modal excursion* and Modal writing (p.277) for further discussion.

¹⁴⁶ A similar device is used in the Variations Op.73 (140-142) where V^7 of E progresses to V^7 of A which in turn moves to V^7 of D. The latter is G6 of C sharp minor which is two accidentals sharper than D major.

3.6.2. The doubly augmented fourth chord

The doubly augmented fourth chord is enharmonically equivalent to the German sixth, but occurs only in the major and, unlike the G6, it functions concentrically.¹⁴⁷ It is built on the raised II and normally occurs in second inversion. In other inversions of the chord, the interval of the doubly augmented fourth from the bass to the root of the chord may become a diminished fifth. Inversions other than the second inversion will be referred to as inversions of the chord.¹⁴⁸

3.6.2.1. Unusual resolution

In the Quartet, an interesting example of a doubly augmented fourth chord, especially in terms of its resolution, occurs in *IV.23-24*:

23
Vln.
Vla.

Eb: #II⁷_{b5}

VI^{#4}_b — 7 — 5 — 8

Ex.248.: Reduction of *IV.23-24*

The chord in 23 appears to be a G6 in E flat major, but in terms of its resolution should rather be considered as a doubly augmented fourth chord figured #II^{7/b5/#} with a supposed resolution to the tonic. The resolution, however, is to VIb. This is a typically surprising use of substitute harmony, the resolution sounding unusual as the E flat sounds like the third of both chords. Note how the string parts enhance the deceptive quality of the chord by treating the F sharp as a G flat, and the A as a B double-flat.

¹⁴⁷ Whereas the German sixth in the minor can act both as a concentrically or eccentrically altered chord, in the major it only functions eccentrically.

¹⁴⁸ Examples occur in Wagner's *Tristan and Isolde* (Act II, 'Dies bietet dir Tristan') and 'Quel vecchio maledivami' from Verdi's *Rigoletto*.

In *IV.131* the doubly augmented fourth chord resolves rather unusually to $\#I$. The former chord refers back to that in *128*. Both chords are built on $\#II$ of E flat major.¹⁴⁹

130

Vln.

$Eb: II^b_7$ $\#II^{\#}_7$ $\#I^b$

Ex. 250.: Reduction of *IV.130-131*

Fauré uses a different inversion of the same chord in *II*:

192

Vln.

$Eb: V^7$ $\#II^{\#}_7^{b5}$ $b6 - b5$ I

Ex. 251.: Reduction of *II.192-196*¹

The chord occurs first in *193-195*, but is used throughout this cadential passage (*193-213*) and in the final cadence of the *A* section (*213-214*).¹⁵⁰ The key is E flat major and the chord, $\#II^{7/b5/\#}$ is in root position, which is unusual.¹⁵¹ The preceding chord is V^7 , a fairly common practice, although most of the examples in the Quartet are preceded by the tonic. The resolution to the tonic is regular, but the resolution of the F sharp in the bass to an E flat is unusual and creates an apparent false relation with the G in the tonic chord.

¹⁴⁹ A similar example occurs in Schumann's *Dichterliebe* nr. 12 ('Am leuchtenden Sommermorgen') in the second half of 24. The $\#I$ chord is, however, of relatively short duration and the A sharp seems to act like a passing note to the B in 25.

¹⁵⁰ Similarly, the chord is used in the final cadence at the end of the repeat of the *A* section, i.e. at the end of the movement (451-452).

¹⁵¹ Note that the E flat (the seventh) is absent in most of the passage.

The use of the chord in this cadential passage and at the final cadence of the section (and later the movement) presents an example of Fauré avoiding the usual V-I. The passage also presents a rather interesting example of a *modal excursion*.¹⁵²

3.6.2.2. *As pivot*

In *IV.128* the doubly augmented fourth chord is used as an enharmonic pivot chord in a modulation from E major to E flat major:

128

E: V^7 $\begin{matrix} 4 \\ \text{---} \end{matrix}$ $\begin{matrix} 3 \end{matrix}$

E \flat : $\#II^7$ $\begin{matrix} b5 \\ \text{---} \end{matrix}$ $\begin{matrix} c \end{matrix}$

$I^{\#4}_{\flat}$ --- $\begin{matrix} 5 \end{matrix}$

Ex. 249.: Reduction of *IV.128-129*

As previously mentioned, the G6 is used in modulations between keys a semitone apart (see p.232). The same applies to doubly augmented fourth chords: V^7 in the original key is the doubly augmented fourth chord of the key a semitone lower. In this instance a V^7 of E major becomes $\#II^{7/b5/\#}$ in E flat major. The chord resolves to I in E flat major and involves an irregular resolution of the voices. The interval of the doubly augmented fourth is usually resolved outwards to form a major sixth. In this case, the flattened sixth (C flat) does not resolve down as it should, but skips up an augmented fifth to G, while the F sharp resolves down to an E flat (right hand in the piano). The cello part is even more problematic, with the C sharp acting as $bVII$ (D flat) moving to I, implying a cadence in E flat Locrian.¹⁵³

¹⁵² See Modal writing pp.289-290.

¹⁵³ See Modal writing p.281.

3.6.3. Deceptive chords other than the German sixth or doubly augmented fourth

In *I.78*, a modulation between the distant keys of A flat major and G major is effected through the use of a diatonic chord in the first key acting as a deceptive chord in the second:

75

Eb: I

Ab: V

V^{b9}

I

G: VII^{b7} of V

VII^{c7}

V^{b9}

I

Ex. 252.: Reduction of *I.75-80*

The chord, approached from A flat major, functions and sounds like VII^{7c} of that key, but resolves to V⁹ of G major and, in retrospect, sounds like an altered VII⁷ of V. The D flat and F in the piano resolve as, respectively, C sharp and E sharp. The F in the viola is more ambiguous. It moves down to an E flat, thus sounding like a real F. In the spelling of the chord as it resolves to V⁹, it should, however, be notated as an E sharp which ‘resolves’ to F sharp.¹⁵⁴

The above process is repeated a major third higher in *84-86*. In both instances, the deceptive chord is used to modulate to a key a semitone below the original key.

The chord on *IV.40*² and *46*² (see Ex. 222) is a deceptive chord. It sounds like a half-diminished quartad on C, but the B flat behaves as an A sharp (it rises to B natural) so that the chord is really VII^{b7/#} of V chord in C minor.

¹⁵⁴ This is another example of a single pitch class having two functions within the same harmonic compound.

A further example occurs in *III.17*:



c: $\text{VII}_{\flat}^{\#7} \text{---} \text{III}_{\flat}^{\#5}$ I_{\flat}
 (C Phryg.: $\text{VII}_{\flat}^{\#7} \text{---} \text{III}_{\flat}^{\#5}$ I_{\flat})

Ex. 253.: Reduction of *III.17-18*¹⁵⁵

The chord initially sounds like a B flat minor triad in first inversion. The key, however, is C minor and the chord to which it progresses is VII_{\flat}^7 of the key. The resolution of the individual voices means that the D flat should be C sharp and the B flat, A sharp, producing an altered form of IV_{\flat}^c in C minor with raised fifth and doubly raised third. The effect is of sliding triads (a minor triad to a diminished triad) with the F remaining while the D flat (C sharp) and B flat (A sharp) slide up a semitone. Fauré uses similar effects in several places in the work.¹⁵⁵

The passage from *17-22* may also be analysed in the Phrygian mode.¹⁵⁶ In this case, the 'chord' on the second crotchet beat of *17* may be considered as an altered form of VII_{\flat}^7 , introduced for cadential purposes.

3.6.4. The Neapolitan chord (N_{\flat})

In a summary concerning Fauré's two piano quartets, Ferguson (1969:181-182) comments on the structural importance of the Neapolitan chord, remarking on its frequent use, often at the climatic points of phrases, and on its use in structural prolongation (usually at cadence

¹⁵⁵ See, for instance, the 'sliding triads' in *III.33*³⁻⁴ (see Specious chords p.245) and *IV.107-108* (Ex. 206 p.193).

¹⁵⁶ See Modal writing p.281.

points). He further remarks that the chord is often spelt enharmonically and that it often occurs in root position rather than in the characteristic first inversion.¹⁵⁷

Fauré's syntactical use of the chord is, as with most other chord or chord structures, also of interest. The most usual progression of the N6 is to V or to Ic as cadential six-four followed by V. As subdominant harmony in a plagal cadence, direct resolution to I may also occur (Piston 1950:271), although the latter is usually in first inversion. An example can be found in Brahms's String Quartet Op. 58/1.

Progressions to IV had become fairly common by the Romantic period, although, these usually comprise a decoration of the IV chord with the flattened second degree (*b*II) as appoggiatura (*IV^{b6-5}*).¹⁵⁸ Piston (1950: 269), in discussing this aspect, comments that the distinctive colour of N6 would nonetheless be recognisable harmonically and that, in a progression from the IV to V, the tonic may be considered as a passing note. An example occurs in Mozart's Quintet for strings K. 515 Allegro.

Ferguson (1969:182) comments that in Fauré, N6 does not necessarily resolve to either the tonic or V, while Orledge (1979:246), ignoring the common resolution of N6-I, remarks that Fauré was one of the first to resolve the N6 to a chord other than V.

Fauré tends to take more liberty with the Neapolitan chord in terms of its resolution. The A section of *III* in the Quartet illustrates this quite well, while also providing several examples of other stylistic phenomena associated with Fauré's use of the chord.

1

Vcl.

Vcl., Vla.

c: I II⁷_b I *b*II_b 4-5 I⁷_d

Ab: III IV_b 4-5 III⁷_d

Ex. 254.: Reduction of *III.1-5*

¹⁵⁷ Piston (1950:265) comments that it has become common to use the term 'Neapolitan sixth' to describe any inversion of the triad and remarks further (271) that in the nineteenth century the triad was employed with increasing frequency in root position. The term 'Neapolitan chord' will be used here to describe the N6 and its inversions.

¹⁵⁸ In the major this would be an altered IV with flattened third.

In *III.1-4*, Fauré uses the N6 chord to introduce a flatter key area. In *1-2*, the tonic progresses to II^7b ; in *3-4*, to bIIb (i.e. N6). The progression from *3-7* may be considered in A flat major and the N6 may be considered as the pivot chord; if the modulation to A flat major is considered as occurring in the previous bar, the N6 serves to confirm the flatter key. (A similar instance occurs in *13* – see below). If analysed further in C minor, the N6 progresses to I^{b7d} . The progression to a quartad on I is unusual.

Piston (1950:273) remarks that the N6 chord often has sufficient tonal strength to suggest a momentary modulation to the key of its root (i.e. the key of the Neapolitan). This may depend on the length of its use or such factors as the adjacent harmonies. Fauré often moves into the Neapolitan key areas of C minor and E flat major (the key of the Quartet and its relative major), D flat major and F flat major, respectively. The passages may be construed either as real modulations or merely as suggestions of the Neapolitan key.¹⁵⁹

In *III.13-14* (Ex. 172), the N6 triad is used to briefly extend the sub-dominant function area with a modulation to the Neapolitan key, D flat major.¹⁶⁰ The modulation is brief and may also be described in terms of secondary tonal levels. Alternatively, the passage from *13-15* may be considered in A flat major, in which case the N6 acts as pivot as it did in *4* (see above). These bars also demonstrate the use of the Neapolitan at a climactic point in the music. The phrase beginning in *13* with the N6 chord comprises the climax of the A section (see remark by Ferguson above). The climactic point of the phase on *14'* is either tonic in D flat major or the Neapolitan chord.

A rather ambiguous use of N6 occurs in *III.11* (Ex. 201). The chord appears to be N6 in the key of C minor. It resolves to IV^7 which is also of sub-dominant function. As discussed above, the N6 could be seen as decoration of the IV^7 with the D flat in the cello resolving to the C ($\text{IV}^{7/\text{b6-5}}$). At the same time at which this resolution occurs, the F, which is the root of IV (and third of the supposed N6), resolves in the viola to an E flat which is the seventh of IV^7 . The F is, however, taken over in the piano, but an octave lower. This registral displacement and the alteration of the supposed IV triad to IV^7 heightens the ambiguity as to whether the N6 is to be considered as an independent or *apparent chord*. The tonic note C may be seen as a passing note, but the E flat strengthens its status as chord-note.

¹⁵⁹ Piston (1950:273) refers to these as 'false modulations'.

¹⁶⁰ See Triads p.153 and Quartads p.184 for discussion of the progression N6-III-N6 in *III.14*.

3.6.4.1. *Modulation to a key a semitone away*

The N6 chord is often used enharmonically to modulate to a key a semitone away.¹⁶¹ In *IV.108* (see Ex. 206), N6 is used as an enharmonic pivot to modulate from E flat major up a semitone to E major. N6 in E flat major, spelt enharmonically, becomes the tonic in E major. The chord preceding (106) this is a decorated IIb in E flat major. The progression of IIb to $bII^{b5/b}$ is unusual, and the effect is that of a minor triad sliding down a semitone to a major triad with the same third.¹⁶²

3.6.4.1. *The Neapolitan chord and chromatic third relation*

A similar instance of modulation occurs in *IV.390*.

389

Vla. Vln.

E: I

E_b : bII_b

IV (→ V)

Ex. 255.: Reduction of *IV.389-391*

The modulation is again affected between the two keys mentioned above, but this time from E major down to E flat major. The tonic in the former key becomes N6 in the new key. Instead of resolving directly to V, the chord progresses to IV of the key (cf. resolution to chords other than the tonic or V above). The E major and A flat major chords stand in a chromatic third relationship; the G sharp, which is the third of E major, enharmonically becomes the root of the A flat major chord.

¹⁶¹ The relation between V^7 of N6 and the German sixth chord is used several times in the Quartet, often to execute a modulation to the key of the Neapolitan or visa versa (i.e. between keys a semitone apart) – see p.232 ff.

¹⁶² See Deceptive chords (p.241) and Specious chords (p.245). For chords with a shared third see German sixth p.232.

Another extended passage which makes use of the Neapolitan harmony is *IV.343-358* (see pp.76-77 in the score). Here, Fauré uses an oscillation of V^7 of $N6-N6$ and V^7-I .

3.7. Specious Chords

A *specious chord* is a chromatic compound of chord-notes and non-chord notes sounding like a diatonic a chord foreign to the key. The compound is usually an accented decoration of the real chord which follows. The aural ambiguity arises because the specious diatonic identity of the compound creates false expectations in terms of resolution, which are then frustrated by the functional resolution of the non-chord notes. In Fauré, the resolution of the non-chord notes is often delayed or occurs in a different voice; sometimes the chord of resolution changes before all the non-chord notes have resolved. These factors increase the ambiguity. As Wagner does in the 'Tarnhelm' motif, Fauré often employs the *specious chord* as the first B in the progression A-B-A-B-C (see p.157), resolving it as a specious chord back to A, and as a real chord to C.

The first chord on *III.34¹* is particularly interesting in its ambivalence:

c: VI $\overset{6}{V} \overset{7}{6-5}$ VI $\overset{6}{4} \overset{5}{2-3}$ II_c⁷
 Eb: II_b⁶⁻⁷ $\overset{b}{VI} \overset{b5}{b5}$ VI[#] II VI V⁷ I
 V $\overset{\#7}{VI} \overset{\#4}{\#4} \overset{\#8}{5}$

Ex. 256.: Reduction of *III.32-35*

The chord may be considered as either a *specious chord* or as an altered chord in E flat major. In the latter case, it would be bVI^{b5} , which moves to $VI^{\#3}$ (or V of II) before resolving to II. The progression occurs over a V pedal point.

As a *specious chord*, the chord may be considered as a decoration of the VI chord on the following quaver. All the notes of the chord on the first quaver rise semitonally to the following chord which enhances the aural perception of this interpretation. The D sharp, however, is problematic. In the key of E flat major, D sharp is available as E flat. All the other notes in the chord retain their spelling according to their function as decoration of the following chord. The compound then reads: E flat-F sharp-B natural (over a B flat pedal point). This compound is not built in thirds and is therefore a *specious chord*. The matter is complicated by the movement of the E flat to an E natural at the moment of the chord change on the second quaver. This creates the impression of parallel triadic progression from a major triad on B (or C flat) to one on C.¹⁶³ The E natural, however, is an altered version of the chord note E flat, and acts as an unaccented passing note between E flat and F.

The chord on *III.37'* may be considered as a specious chord:

Ab: V_d^7 — $bIII^{b5}$ — $ab:III^{b5}$ — $Gb/F\#:IV$ — $bIII_{\#2}^{b5}$ — $IV_{\#2}^{b5}$ — IV — VII_c^7 — I_b — IV_d^7

Ex. 257.: Reduction of *III.36-38*

On *37'* it sounds like $II^{7/b5}$ in G flat major. The compound is, however, a decoration of the chord occurring in the second half of the bar (37^{3-4}) which may be analysed as $bIII^{b5}$ in A flat major or IV in G flat major.¹⁶⁴ The resolution of the specious chord is interesting and provides

¹⁶³ Cf. the sliding minor triads in *III.17* discussed under Deceptive Chords p.241 and sliding minor triad to major triad p.244.

¹⁶⁴ These bars are considered in G flat major, as both the preceding and succeeding keys contain multiple flats.

an example of the kind of tiered resolution which seems to be especially favoured by Fauré.¹⁶⁵ The sixth resolves to the fifth on 37^2 , but the raised second only resolves on 37^3 .

In *I.69* and *71*, the D flat, occurring on the second beat in both the melodic voice and the accompaniment, is very interesting:

69 Vln. Vla. Vcl.

Eb: I $\begin{matrix} b10 & \text{---} & b9 \\ 6 & \text{---} & 7 \\ \#4 & \text{---} & 5 \\ \#2 & \text{---} & 3 \end{matrix}$ I $\begin{matrix} b10 & \text{---} & b9 \\ 6 & \text{---} & 7 \\ \#4 & \text{---} & 5 \\ \#2 & \text{---} & 3 \end{matrix}$ I $\begin{matrix} b10 & \text{---} & b9 \\ 6 & \text{---} & 7 \\ \#4 & \text{---} & 5 \\ \#2 & \text{---} & 3 \end{matrix}$

I+V

Ex. 258.: Reduction of *I.69-71*

Together with the E natural (heard as F flat), it creates a specious chord that sounds like V^{b9} of E flat major, but which functions as $\#II^{7/\#3}$ of V. In this sense the note has a very interesting dual function, resolving in the melody as a D flat to the C flat in the violin and, harmonically, as a C sharp to the D in the piano. This is another example of the simultaneous use of two enharmonic equivalents of a single pitch class.

¹⁶⁵ See Non-chord notes p.264.

A similar instance, again with the note D flat/C sharp and with an associated specious chord, occurs in *IV.134*:

134

Vln.

Eb: $V_{\#2}^6$ — $V_{\#6}^7$ — 5

I — $V_{\#6}^7$ — 5

(Eb Myx.: I^9 — $V_{\#6}^7$ — 5)

Ex.:259.: Reduction of *IV.134-135*

In this example the dual function is clearly connected with modal writing and provides an example of how modal interjections may affect the tonal conception. The key is E flat major and the chord in this bar appears to be V^9 of IV. Tonally, the D flat in this bar would then be explained as the seventh of the chord. In the harmony, however, it does not resolve as a D flat, but rises as a C sharp to the D natural on *135*¹. The chord, spelt with a C sharp, is specious. This consideration is justified by the fact that the chord itself, independent of the individual resolution of each voice, does not resolve as V^9 of IV, but ‘progresses’ to V^7 over a tonic pedal point. As such, it may be explained as a decoration of the V^7 .

A specious chord may act as an enharmonic pivot, as can be seen in *IV.222*:¹⁶⁶

220

Vcl.

specious

Eb : $\begin{matrix} 7 \\ 1 \\ 2 \\ b \\ 4 \\ 1 \\ 3 \\ 1 \end{matrix}$ $\begin{matrix} 8 \\ 3 \\ 1 \end{matrix}$ $4-1$

VII^7 of V

e : V_2^6 $\begin{matrix} 7 \\ 2 \\ b \\ a \\ 5 \end{matrix}$

Ex. 260.: Reduction of *IV.220-223*

The key preceding 222 is E flat major, with a modulation to E minor being effected in this bar. The progression involves two keys with a shared third.¹⁶⁷ The chord in 222 may be explained as VII^7 of V in the former key, but in the latter, it becomes problematic. The chord progresses to a decorated V in E minor. The modulation may be regarded as abrupt, but the chord can in fact be explained in E minor as all its pitch classes can be found in this key. For the chord to make sense in E minor, the E flat in 222 needs to be re-spelt as D sharp. This is justified by the D sharp in the following bar. In this case, the chord is not a proper chord built in thirds, but a *specious chord*. The resolution of the C (right hand of the piano) to the B (left hand of the piano) is again an example of Fauré's tendency to use octave displacement in the resolution. The resolution is also tiered: the resolution of the sixth to the fifth of V occurs only on 223³. In effect, the chord may be considered as $V^{9/6-5}$ (G resolving to F sharp in 223³) with the root added only in the second bar. The whole is perhaps an illustration of the influence of Liszt, who uses almost the same progression in 3 of *Il Penseroso* (*Années de Pèlerinage, Deuxième Année*, 1848).

¹⁶⁶ See also Chain of Secondary V^7 p.189 for this passage.

¹⁶⁷ Modulation between these two keys and other keys with a shared third have been discussed in Deceptive chords (p.231 ff.).

The progression A-B-A may be analysed in A minor,¹⁶⁸ but the eventual resolution to the tonic in F major reveals that chord A (rather than B) is specious.

Schumann uses a similar progression which entails VII⁷ of V progressing to V⁷ over a pedal point on VII of the key in *Auf das Trinkglass eines verstorbenen Freundes*: B flat: V⁷d of V-V^{#7-7/b6-5/2-1}. If, however, the E is not considered as a pedal point, but rather as a chord note, the resulting compound (with G sharp as A flat), is specious and can be considered as a decoration of the second chord.

Schumann's spelling	Functional spelling

Ex.263.: Transposed reduction of Schumann's *Auf das Trinkglass eines verstorbenen Freundes* 45-50 showing a similar progression.

The example above may be regarded as an illustration of Schumann's influence on Fauré's work. Fauré raises the level of ambiguity by: (a) making the chord of resolution sound first like an auxiliary to the 'V⁷ on E' (242), then inverting the relationship by treating the 'V⁷ on E' (243) as a specious chord resolving to VII⁷ of F minor; (b) using octave displacement, which enhances the perception of both chords as independent entities and therefore as real chords.

The progression is not particularly common in Schumann, but further examples do occur in Fauré, (see, for instance, the Third Nocturne).

¹⁶⁸ In A minor, the G on 242³ is F double-sharp.

Fauré extends the above idea in *IV.238-9*, using the sonority of the V^9 instead of the V^7 .

238
Vln.
Vla.

F: V^9 $V+VII$

VII^{b7} of V V^9 ($V^9/\#7/\#5$) I^2_b

Ex. 264.: Reduction of *IV.238-240*

The progression in 238-240 presents another variant of the A-B-A-B-C principle. The key is F major and the chord on the first two beats is V^9 . The chord on the third beat is more ambiguous. If the C in the bass is taken as sounding for the entire bar, then the chord is an altered form of V^9 ($V^9/\#7/\#5$). This is how the chord is ultimately heard after its resolution in 240. The chord is, however, first heard as an auxiliary chord between two V^9 s, where the G sharp acts as an A flat (part of VII^{b7} of V over V and VII pedal points).

The resolution of the G sharp/A flat is typically ambivalent in that the G is absent from the chord on the first beat of 239, appearing only on the second beat in the viola. A resolution in either voice in the piano is absent. The A flat/G sharp in the piano's left hand could be seen to resolve to this G in the viola (the register is the same), while that in the right hand does not strictly resolve at all, although the resolution to the G in the viola may be considered as a registral displacement. The abstruseness of the resolution serves to further obscure the nature and function of the chord on 238³, as does the fact that in 239-240 the same chord is resolved as a dominant function to the tonic of the key. In this case, it is again the first B chord in the A-B-A-B-C progression that is specious. The A-B-A-B-C type progression occurs five times in the passage *IV.238-255*.

IV.314-316 presents another specious chord which can be related to the above progression by Schumann:

313 314-316 317

Gb: I VII^{b7} of V Eb: V²

Ex. 265.: Reduction of IV.313-37

The key is G flat major and the chord occurring for the duration of the three bars may be regarded as an inversion of a common altered chord, the German sixth. The chord acts as enharmonic pivot into E flat major where it becomes a *specious chord*. As in the Schumann, the effect is that of a V⁷ resolving to the V⁷ of a key four semitones lower.¹⁶⁹

I.32 contains an example of what may be considered an unaccented specious chord occurs.

30 specious

V⁶ I V⁵ (III_b) V Cb: VI V I II⁽⁷⁾ V^{#5} of IV (I^{#5})

Ex. 266.: Reduction of I.30-33

In this case, as in Ex. 264, the chord occurs on the weakest beat in the bar. In view of the way in which the voices behave, it may be regarded as a passing chord between II^{7/#} and V^{#5} of IV in C flat major. The agglomeration of chord notes and chromatic passing notes, however,

¹⁶⁹ The passage from 306-317 is repeated sequentially in 318-329 down a minor third. A second sequential repetition is varied to resolve the G6 as V⁷ of N6.

sounds like a half diminished quartad built on A flat, a chord proper to G flat minor or B double-flat major.

Examples of specious chords which demonstrate displaced resolution occur in *I.88, 90 and 94* (Ex. 210). These bars have been discussed under Diminished quartads (p.196). The chord on the first beat of the above-mentioned bars may be explained as a decoration of IV⁷ which progressed to VII⁷ on the last beat of the bar. Alternatively, the entire bar may be considered as VII⁷ with decoration on the first two beats of the bar. Taking the first instance in 88 for discussion, the first alternative considers the D sharp in the cello as an E flat, the resulting compound sounding like a half-diminished on A. The 'E flat' is, however, not available in the key of E minor and rises as D sharp to an E natural. The chord spelt with D sharp is not a compound built in thirds and is therefore *specious*. The second alternative considers D sharp as the root of the leading-note quartad and the G in the piano as the fourth which should resolve to the third, F sharp. It leaps, instead, down to the root D sharp on the third beat, while the F sharp is played by the cello. The resolution is thus displaced, occurring in another register and instrument.

3.8. Non-chord notes

3.81. Pedal points

3.8.1.1. Introduction

The use of pedal point is one of the most common devices in the literature. It is generally used in passages which serve as conclusion to a piece or movement, or to a section thereof. The most common pedal points used are those of the tonic and dominant, and these often serve to lend a heightened sense of key or affirmation of the tonic, or, in the case of a V pedal, a heightened expectation or anticipation of the cadence point. The pedal point is essentially a non-chord note, although it often does form a chord note of the harmonies with which it is used. Fauré often heightens the ambiguity of the pedal point by only using chords into which it can be incorporated, even if only as the seventh. The dissonances generated when it clashes with the harmony often serve to generate a sense of climactic tension.¹⁷⁰

¹⁷⁰ An excellent example occurs in Bach's Brandenburg Concerto No. 5 *I.203-213*².

Fauré is particularly fond of exploiting the potential for dissonance offered by the pedal point, often exploring unusual or remarkable harmonic effects within a passage. A particularly good example of dissonance generated by the use of a V pedal point leading up to a reprise occurs in the Second Nocturne (58-73). Fauré is also fond of exploiting the ambiguity as to whether the pedal point is treated as a chord note or not. He does not necessarily exploit the device for climactic effect (although such instances occurs, for example in *IV* of the Quartet discussed below), rather using it to generate brief moments of tension through dissonance and ambiguity.

The first instance of the use of a pedal point in the Piano Quartet occurs in *I.66-71*, the codetta to the exposition (corresponding bars in recapitulation: 223-229). In *66-68* the pedal point is on I of E flat, while in *69-71* the dominant note, B flat, is added to form a double pedal point on both I and V. In *66-68*, the E flat may be considered as sounding throughout the bar because of its registral isolation. These bars also suggest modal writing in E flat Mixolydian (*66*) and E flat Aeolian (*67-68*).¹⁷¹ In a modal or modally inflected passage, the pedal point may suggest a temporary *finalis* (see below). In this passage, the pedal points for the most part form part of the harmonies occurring above them.¹⁷²

In *I.69-71* of the Quartet, however, the chord on the third beat of each bar is V^{b9} in E flat and the tonic pedal point is not a chord note:

69

$\begin{matrix} b10 & \text{---} & b9 \\ 6 & \text{---} & 7 \\ \#4 & \text{---} & 5 \\ \#2 & \text{---} & 3 \end{matrix}$

$\begin{matrix} b10 & \text{---} & b9 \\ 6 & \text{---} & 7 \\ \#4 & \text{---} & 5 \\ \#2 & \text{---} & 3 \end{matrix}$

$\begin{matrix} b10 & \text{---} & b9 \\ 6 & \text{---} & 7 \\ \#4 & \text{---} & 5 \\ \#2 & \text{---} & 3 \end{matrix}$

Eb: I V I V I V

I+V

Ex. 267.: Reduction of *I.69-71*

¹⁷¹ See Modal writing pp.278-279.

¹⁷² A similar example where a pedal point fits into the harmonies above occurs in 84-88 of Fauré's Fourth Nocturne Op.36. The pedal point is on the tonic note E flat and fits into every chord in the progression occurring over it.

As mentioned above, the resulting clash between the pedal point as non-chord note against the chord notes may generate significant dissonance. In these three bars it is, however, also through the use of non-chord notes in the upper voices, rather than the pedal point alone, that Fauré generates some interesting instances of vertical false relations and severe dissonances. The E natural occurring in the accompanying voices in 69-71 may be considered as an accented non-chord note. Against the E flat pedal-point, it creates a vertical false relation and dissonance of the augmented unison.¹⁷³ The D flat/C sharp occurs in the strings as an *appoggiatura* (D flat) and in the piano as an accented passing note (C sharp).

In 108-111 (Ex. 235), Fauré uses a double pedal point on the tonic and V in the key of C sharp major. The tonic and V notes (C sharp and G sharp respectively) are, however, not sounded together, but in alternation. The C sharp's implicit duration for the entire bar is justified by its occurrence on the first beats of 109 and 111. The alternation lends an intriguing effect harmonically. The fact that the C sharp does not sound on the second and third beats leads the ear to perceive the bass as changing with the chords and therefore as altering the nature of the chord structure. In 108 and 110, this produces a pseudo-progression. If the C sharp as pedal point is discounted for the last two beats of these bars and the G sharp considered consequently as a real bass, the chord implied on the second beat may be considered as a V¹¹ with the fifth missing (G sharp-F sharp-A-C sharp), while that resulting on the third beat is Ic. The resulting pseudo-progression is I-V¹¹-Ic. With the double pedal point taken into consideration, however, the chord progression in these bars reads I-IVb-I over tonic and V pedal points.¹⁷⁴

In 109-111, the harmonic progressions are not equivocal in nature (C sharp is clearly not part of VII⁶⁷), but the use of the B natural in the melody in the piano against the B sharp in the chord also entails the dissonance of a diminished octave and a vertical false relation. The dissonance here is less marked because of the short duration of the note and the fact that it occurs off the beat, but the note is especially interesting as a non-chord note.¹⁷⁵

¹⁷³ The D flat in 68² and 69² has a dual function and with the E natural it forms a *specious chord* (see *Specious chords* p.247).

¹⁷⁴ A similar situation occurs in the Tenth Barcarolle Op.104/2 (3-7), where simultaneous I and V pedal points are again used to suggest V¹¹.

¹⁷⁵ See *Non-chord notes* p.262.

A similar instance of double pedal point occurs in *II.231-237*.¹⁷⁶ The key is B flat major and the tonic and V pedal tones are again sounded in alternation. This again results in some unusual pseudo-progressions (see the figuring in Ex. 268a) and some striking vertical compounds. If the pedals were sounded together (as is implied by the figuring in Ex. 268b), the B flat would be heard constantly in the bass and the chords on 231^2 , 232^1 , 233^2 and 239^1 would all be perceived as chords in root position.

Bb: I_c IV_c $I^{\#2} \begin{smallmatrix} 7 \\ 6 \end{smallmatrix} \begin{smallmatrix} 8 \\ 5 \end{smallmatrix}$ I V^7_b I^b $bIII \begin{smallmatrix} b5-4 \\ 3 \end{smallmatrix}$ b $I^{\#2} \begin{smallmatrix} 7 \\ 6 \end{smallmatrix} \begin{smallmatrix} 8 \\ 5 \end{smallmatrix}$

Ex.268a.: Reduction of *II.231²-239¹* with no pedal point
(space)

Bb: I IV $VII^{\#5} \begin{smallmatrix} 7 \\ 6 \end{smallmatrix}$ I $bVII$ $bIII^{b5}$ IV^{b7} $bIII^{b5}$ $VII^{\#5}$ I

$I+V$ —————

or Bb Dor.:VII

III IV⁷ III

Ex. 268b.: Reduction of *231²-239¹* with pedal point

The fact that the F alternates with the B flat means that the chords in these bars are heard with the F in the bass and are perceived as chords in second inversion. The resulting 'progression' comprises two consecutive second inversion chords in 231^2 - 232^1 (I_c to IV_c), followed by another implied I_c two beats later.¹⁷⁷ The alternation of the two pedal points creates a harmonic rhythm which acts independently of the metrically displaced upper voices.¹⁷⁸

¹⁷⁶ The pedal point itself starts at the beginning of the trio in 222.

¹⁷⁷ Similar emphasis on second inversions occurs in the Ninth Barcarolle (1-4), where tonic and V notes alternate in the bass against tonic harmony.

¹⁷⁸ See Chapter 2 p.52.

The chord on 232^2 which is held over to 233^1 is an altered VII ($VII^{7\#}$). In 232, the chord is heard with a B flat in the bass, in 233, with an F. The resulting compound is fairly dissonant, especially with the B flat against the A natural in 232. The chord, occurring with the F in the bass, sounds like $V^{9\#5}$. Fauré uses a similar chord, also over a pedal point, in 6 of the Ballade.

The second movement, as previously mentioned, seems to rely on an innate harmonic ambivalence, vacillating as it does between the major and relative minor keys and generally between keys a third apart.¹⁷⁹ This can be seen in 19-24:

19
Vln.
Vla.

g: V^9 I $bVII^7$ $VI^{(7) 2-3}$ V^7 I V^9 I
(or V^9_b)
V

23

$bVII^7$ $VI^{(7) 2-3}$ V^7 I
(or V^9_b)
(V)

Ex.269.: Reduction of II.19-24

The key is G minor and the passage occurs over a pedal point on V. The pedal point, contrary to its usual function of enhancing the key centre, seems to emphasise a key centre other than that implied in the melody. The latter, now in the upper strings, is essentially a varied repetition of the previous phrase in the piano (13-18) in E flat major with a cadence into C

¹⁷⁹ See Chapter 2 p.52.

minor. The theme as it appears here in the strings (19-24) also effectively implies E flat major, but with the final cadence of the phrase into G minor (which is the minor key a third above).

The divergence between the harmonic implications of the melody and pedal point creates a subtle tension in the music which is only resolved by the A natural in 24. It also creates some interesting instances of non-chord notes and possible altered V quintads of V^{b9}.¹⁸⁰ The E flat – strongly dissonant with the pedal point – occurs prominently in the melody on the first beat of 19, 20, 22 and 23 and in the harmony in 20 and 23.¹⁸¹ In 19 and 22 Fauré also uses the F natural as upper auxiliary against the F sharp in the chord – one of his favourite vertical cross-relations.

Several examples of a more conventional use of pedal point occur in *IV*. The first instance occurs at the end of the exposition in E flat major (134-149). The pedal point on the tonic acts as an affirmation of the key in preparation for the final cadence of the section. Similarly, a pedal on first the dominant (413-420) and then the tonic of C major (421-433) is used in the coda. The piece ends over a tonic pedal in C major (443-451).

3.8.1.2. Pedal points on degrees other than the tonic and V

Fauré, unlike most of his predecessors and contemporaries, sometimes uses pedal points on scale degrees other than the usual tonic or V. Examples in the Quartet include pedal points on all the other degrees: II, III, IV, VI and even VII (see Ex. 262 for the latter).

In *II*.64-66, a pedal point on II of A flat major is used. This is followed by a pedal point on IV in the key of E flat major in 68-71. Pedal points on IV are most unusual, and on II are particularly rare. The use of the pedal point on II is preceded by the use of the same note, B flat, as V pedal point in E flat major (60-63). V⁷ of E flat becomes II⁷ in A flat and the B flat simply remains in the bass as pedal point, but this time as II. The bass resolves in 67 to V of A flat. This resolution is tonally strong and justifies the use of B flat in the bass in the preceding four bars.

¹⁸⁰ See Quintads p.221.

¹⁸¹ These two bars illustrate Fauré's use of chords that are dissonant with the pedal point, but which can also be considered as incorporating the pedal point (as indicated by the figuring in brackets).

A modulation back to E-flat occurs in 68. The pivot chord is tonic in A flat major which becomes IV in the new key. 68-71 may alternatively be considered as a modal excursion onto the Lydian on A flat, in which case the pedal point is on the *finalis* of the mode.¹⁸²

The musical score shows measures 64-71. The Violin (Vln.) part has a melodic line with a trill in measure 64. The Viola/Vcello (Vla./Vcl.) part has a rhythmic accompaniment. The Bass part has a pedal point on A-flat. The harmonic analysis below the staves is as follows:

Measure 64: Ab: II⁷ (II), V⁷ (V), II⁷ (II), $\frac{6-5}{4-3}$, $\frac{7-3}{2-1}$, $\frac{6-5}{4-3}$, I (Eb: IV), $\frac{3-5}{2-3}$, IV (Eb: I), $\frac{4-5}{2-3}$.

Measure 69: (IV), V⁷, $\frac{6-5}{4-3}$, IV, $\frac{4-5}{2-3}$, V⁷, $\frac{6-5}{4-3}$.

Measure 70: (I), II⁷, $\frac{6-5}{4-3}$, I, $\frac{4-5}{2-3}$, II⁷, $\frac{6-5}{4-3}$.

Ex. 270.: Reduction of II.64-71

Pedal points on III occur in II.37-39 and in III.42-43. The use of pedal points on this degree is also rare. Fauré's affinity for the third degree of the scale, and for the tonal ambiguity associated with the use of secondary triads, would explain his occasional use of pedal points on this degree.¹⁸³

¹⁸² See Modal excursions p.287. The passage may be justified as modal by the modal voice-leading: in 69, the D in the cello resolves down to the C. The progression, which concludes with an E flat Ib in 72, is also another example of an A-B-A-B-C progression, as is 64-68.

¹⁸³ An example occurs in the Fifth Nocturne (73-75). The key is F major and the pedal point is on A.

The key in *II.37-39* is ambivalent and seems to vacillate between G minor and B flat major. The perfect cadences in G minor in both 36 and 42 suggest that the key is G minor.¹⁸⁴ In this key, the pedal point on B flat is on III. In B flat major this would be quite a conventional tonic pedal point. The ambiguity is probably quite intentional, as the emphasis on B flat makes the cadence into G minor the more surprising.

g: III #II#⁷ of III III⁶⁷ II#2⁷ of V #II#⁷ of V V⁷

III —————

Ex. 271.: *II.37-41*

A pedal point on A flat occurs in *III.42-43* (see p.223 and Ex. 234). The key in 42 is D flat major and the pedal point is on V of this key. A modulation to F minor, which is the minor key on III of D flat major, occurs on 43³ and the pedal point, remaining on A flat, then becomes one on III of the new key. Every chord within the bar as a whole is dissonant with the A flat pedal until the resolution onto Ib in 44'. The progression in the second half of the bar is fairly conventional in itself (VII⁷-V⁷ or V^{7/2-1} in F minor), but this is set against the unusual pedal point on III.¹⁸⁵

IV.166-171 features an unusual double pedal point on the tonic and VI in E flat minor (Ex. 291). The passage is modal and provides an interesting use of extended harmony on VI. The use of a double pedal point including the VI degree is particularly rare.

An interesting use of pedal point with modal excursion occurs in *IV. 248-252*.¹⁸⁶

¹⁸⁴ See Quartads p.212.

¹⁸⁵ See also Quintads p.222.

¹⁸⁶ See Modal writing p.291.

3.8.2. Non-chord notes

The passage *I.108-115* presents an interesting use of appoggiatura:

108

Vln.

Pf.

C#: I+V—

I IV^b I VII^{b7} V^(b9) I IV^b I VII⁷ V^(b9) I

Ex. 272.: Reduction of *I.108-112*

In *111*², the B natural in the melodic line of the violin forms a flattened tenth against the V⁹.¹⁸⁷ It acts as an appoggiatura to the ninth (A natural) which follows. The approach to the B natural is by leap and provides an unusual and rare instance of an appoggiatura being approached by leap in the same direction as the resolution. The use of the flattened tenth results in the interval of a diminished octave with the leading note, an interval which is very dissonant, and one which also involves a vertical false relation. The idea is repeated in A flat in *115*.

The harmonic framework in *109* is the same as in *111*, but here the piano's B natural is not 'justified' by the violin, and acts as a displaced upper auxiliary to the A on the first and third beats. The following example shows a reduction of the idea:

¹⁸⁷ See also Quintads pp.223-224.



Ex. 273.: Derivation of *I.109*

A further instance of the diminished octave occurs in *III.58* and *59* (Ex. 209). The key is C minor and the chord on *58*² is VII⁷c. The B flat appoggiatura occurring in the violin on the third quaver forms a diminished octave against the root of the chord in the piano. The material in this bar occurs sequentially down a second in the following bar. The progression involves a chain of V functions (V⁷b of G minor, VII⁷c of C minor, V⁷b of F minor and VII⁷c of B flat minor).

A diminished octave and false relation, again involving the flattened tenth in V⁹, occurs in *IV.394*:

C Aeol.: V $\frac{7}{3}$

Ex. 274.: Reduction of *IV.394*

In this instance the leading note, B natural is preceded by its flattened form, B flat, part of C Aeolian, the mode implied in the preceding three bars. This has been noted as a feature of Fauré's style.¹⁸⁸ The chord on *394*¹ appears to be a minor seventh quartad on G, but the third in the cello and piano is raised on *394*², forming a V⁷. The B flat in the viola, however, is held

¹⁸⁸ See for instance *I.150* (see p.146).

over as a suspension (*b*10), forming a diminished octave with the B natural or third of the chord, and resolving onto V⁹ on 394³.

3.8.2.1. Triple or quadruple decoration

Fauré is fond of using multiple accented non-chord notes, often in the form of triple or quadruple suspensions. These agglomerations often use a combination of chord notes and non-chord notes to create either *specious* or *apparent* chords (see III.33¹⁻² Ex. 275 below).

3.8.2.2. Staggered resolutions

Fauré's tendency to stagger the resolution of chordal dissonances (7ths, 9ths etc) and non-chord notes has been noted (see Quartads, Quintads, Specious chords, etc). The staggered use of non-chord notes often results in the actual chord never being heard as a vertical entity, and what is actually one chord decorated by non-chord notes may sound like two or more different chords. This is especially prevalent in III where the harmonic rhythm can often be interpreted either in crotchets or in quavers. A particularly good instance of this phenomenon occurs in III.33-34, two bars which have already been discussed in relation to various other harmonic practices.¹⁸⁹ The two bars are, as has been noted, extremely complex and designedly ambiguous which renders a single, unequivocal analysis impossible.

The complexity of the relationship between chord- and non-chord notes is often the result of intricate contrapuntal writing. The question as to whether Fauré's conception was primarily vertical or horizontal has also been noted (see for instance p.141). The instance here is an excellent example of vertical harmonic thinking combined with linear contrapuntal writing: the independent melodic lines interweave in such a way as to heighten the ambiguity of the harmonic process, but are nonetheless based firmly on the harmonic progressions. It is perhaps the sound harmonic structure which allows Fauré such intricate linear writing. These two bars may be regarded as a model of the interaction of harmonic and linear thinking in Fauré's writing, as well as his idiosyncratic use of non-chord notes and their resolution.

¹⁸⁹ See for instance Triads on VI and Specious chords.

The analysis of the passage 32-35 may be broken down into three levels. (32 is included for completeness and because, although not as complex, it demonstrates the same qualities as 33 and 34; 35 concludes the phrase.)

First level:



c: VI V⁶⁻⁷ VI V²⁻⁴⁻⁵⁻⁶⁻⁷⁻⁸⁻⁹⁻¹⁰⁻¹¹⁻¹²⁻¹³⁻¹⁴⁻¹⁵⁻¹⁶⁻¹⁷⁻¹⁸⁻¹⁹⁻²⁰⁻²¹⁻²²⁻²³⁻²⁴⁻²⁵⁻²⁶⁻²⁷⁻²⁸⁻²⁹⁻³⁰⁻³¹⁻³²⁻³³⁻³⁴⁻³⁵ I

E^b: IV

Second level:



c: VI V⁶⁻⁷ VI^{#2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35}

A^b: I E^b: IV^{#2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35} or II⁶⁻⁷ V⁶⁻⁷ I

Third level:



c: VI III^b V⁷ VII⁷_d VI II⁷_c

A^b: I E^b: #II⁷_d of IV IV VII⁷_c VII^{b7} of V bVI⁷_d V⁷_d of II or VI[#] V⁹ VI⁷_d or I_c V⁷ I

Ex. 275.: The three levels of analysis for III.32-35

The key in 32 is C minor; that in 33 may either be interpreted as C minor or E flat major; that in 34 is E flat major. Assuming the key as E flat major, the progression in 33-35, if stripped of all non-essential notes, may be simplified to IV-V-I (see Ex. 273a).

The second level presents the above progression but includes the non-chord notes with appropriate figuring. The progression here assumes a separate harmony on each crotchet beat. (The independent melodic lines of the string parts are given in the reduction to show the linear aspect.)

The resulting compounds on 32^3 , 33^1 and 33^3 are apparent chords. That on 34^1 is *specious*.¹⁹⁰ The B flat in 34 is considered as a pedal point which, as a non-chord note, increases the level of dissonance and further complicates the harmonic implications.

In terms of staggered resolution resulting in a chord not being heard as a vertical entity, the compounds on 33^3 and 33^4 and that on 34^1 and 34^2 are particularly interesting. On 33^{3-4} , the chord may be considered as a decorated chord on either IV or II of E flat major. As IV, the non-chord note D (third quaver) resolves, respectively, to C and E flat, while F resolves to the chord note G flat, spelt F sharp. At the point of resolution, however, the root of the chord A flat rises to the unaccented passing note A natural. The G flat as seventh is also problematic. It does not resolve down as a seventh, but remains as a suspension in the following chord (34^1) where it behaves rather as an F sharp rising to G.

Considered as a chord on II, only the D is a non-chord note. This resolves as described above to the chord-notes C and E flat. The A flat, now the third of the chord, moves to the A natural which, in this case, may either be considered as an unaccented passing note or as the raised third of II. The F, which is the root, rises to F sharp. The latter is an unaccented passing note in this bar, but remains as an accented non-chord note in 34. The effect is of sliding quartads, specifically of a half-diminished sliding up to a diminished by maintaining the C while the other notes move up by step. This type of effect has already been noted with regard to triads.¹⁹¹

¹⁹⁰ See Specious chords p.245.

¹⁹¹ This is similar to the effect in III.17 where the altered triad on IV of C minor slides to VIIb of this key (see p.241).

The compound on 34¹ has been discussed in detail as a specious chord (see p.245). The resolution here of the non-chord notes F sharp and B natural is accompanied by the progression of the chord-note E flat to the E natural. This note may be regarded as the raised third of VI, but it behaves as an unaccented passing note between the E flat and the F, the latter being the root of the following chord. The VI is never heard as a vertical entity, except as an altered chord with raised third.

The third level regards each quaver as a proper chord. The pedal point in 34 is disregarded for the purpose of this analysis, the B flat being incorporated into each chord of the bar. The analysis demonstrates how each compound of what, in the second level, could be considered as an agglomeration of chord- and non-chord notes, sounds like and functions as a proper chord.

A similar though less complex example occurs on III.37¹.

3.8.2.3. Prolific use of non-chord notes in a passage

The prolific use of accented non-chord notes, known as ‘appoggiatura’ style, was common in the Romantic era.

The passage IV.190-208 has been noted for its prolific use of non-chord notes.¹⁹² Out of 18 V⁷ chords, only five are not decorated. All remaining quartads are decorated with either one, or multiple non-chord note/s. Examples of staggered resolution are also found here, although few of the resulting compounds are ambiguous as regards their harmonic identity. The passage itself is, as has been noted, based on V⁷ harmony. The V⁷ itself is an unstable element requiring resolution. This inherent instability is compounded by the profuse decoration of these chords and by the fact that resolution to any undecorated form of the V⁷ harmony is often delayed or short-lived. The complexity of the use of these non-chord notes arises mainly from the contrapuntal writing between the melodic lines of the piano and viola. Again, the interplay of independent melodic voices over a harmonic base is apparent.

¹⁹² See Quartads p.186.

In *IV.194-195*, the resolution in the piano of the sixth to the seventh of the chord occurs a beat before the resolution of the raised fourth to the fifth in the viola. The resolution in the viola is delayed by its skipping up to the unaccented non-chord note B flat, which clashes with the seventh C flat in the piano. The lower auxiliary B flat in the piano on 195² clashes with the harmony note A flat. As the B flat returns to the C flat, the A flat moves to the non-chord note G, resulting in what appears to be a diminished fourth. The G, however, acts as an A double-flat, resolving to G flat, while the C flat rises through C natural to D flat. In 196 both the raised and natural fourth are present (C and C flat), forming a 'double-step' decoration. Fauré does not seem to use the double-step chord proper in this piece, but this form of decoration is based on the same principle, except that it entails the use of non-chord notes.¹⁹³ The specious diatonic identity of the compound is strengthened by the string line which treats the C flat as a B, 'resolving' it to C.

The resolution of the raised fourth (C natural) to the fifth (D flat) occurs in both the piano and violin. In the latter, the fifth is raised on the second beat, clashing against the real fifth (C flat) of the chord which is still sounding in the piano.

190

Pf.

Vla.

Gb: V⁷

V_c⁷

V_d⁶ ————— 5

¹⁹³ Double-step chords do occur in other early works such as the Second Nocturne in 44-46.

193

Vla.

Vc.

V^{#4} 6 — 7 5

V^{#4} 6 — 7 5

Cb/B: V⁷ of V 6 — 7

196

Vln.

Cb/B: V^{#4} 7 — 5 3

#5 — 6 — 7

Ex. 276.: Reduction of *IV.190-198*

A similar prolific use of accented non-chord notes may be seen on the first beats of *IV.384-390*, especially 388-390.

3.8.2.4. Different modal inflection of same degree

In *III.60-61*, an appoggiatura occurs on the first semiquaver of each bar (see Ex. 209). In 60 this is a G flat, in 62 a G. In the former, the note is the flattened sixth, which resolves to the fifth of the VII^{7/b} chord.¹⁹⁴ In the latter, it is an unaltered sixth which likewise resolves to the fifth of VII^{7/b}. The juxtaposition of alternate forms of the same degree is, as has been previously noted, typical of Fauré's melodic writing, and often suggests, or is the result of a modal inflection.

¹⁹⁴ See Diminished quartads p.194-195.

3.8.2.5. Free non-chord notes

An example of the use of a free non-chord note occurs on in *II.97*. The chord in this bar is IV^7 in G minor and it acts as pivot, becoming VI in E flat major. The D in the piano appears to be an accented non-chord note. It does not resolve by step, however, but leaps instead to the G, thus acting rather as a free non-chord note.

3.8.2.6. Decorated V^7

A chromatic *apparent chord* is used in *II.308-310*:

Ex. 277.: Reduction of *II.308-310*

The key is D flat major and the quartad, appearing to be an autonomous half-diminished built on D natural could be interpreted as $\#I^7$. The D natural and F do eventually resolve to E flat and G flat respectively in *310*, and may thus be considered as non-chord notes decorating the V^7 . In this instance, the notes function as they are spelt and there is no ambiguity as to their function. The resolution is also normal, but delayed over two bars.

3.9.1 Avoidance of the leading note or dominant

The very opening of the Quartet suggests the Aeolian mode on C.¹⁹⁶ The fact that the B flat does not only descend from, but rises again to the tonic note, C, strongly suggests a modal quality. The introduction of the B natural at the end of the phrase (5³) confirms the actual C minor tonality, but, typical for Fauré, this is delayed until the last moment.

Vln. Vla.
(Vcl. 8ve below)

c: I III^{b5} VI III^{b5} IV I IV_b V⁷_b of IV IV I V⁷_b of V V

C Aeol.: I III VI III_b IV I IV_b

Ex. 278.: Reduction of *I. I-5* with alternative modal analysis

The opening phrases of the First Barcarolle Op.26 (1880) and Second Impromptu Op.31 (1883) both display a similar use of the Aeolian mode coupled with a postponement of the tonal leading note.¹⁹⁷ As in the Quartet, the subtonic rising to tonic is used in the first four bars, indicating the Aeolian, while the four-bar phrase ends with a tonal V (see Ex. 279). These pieces are, like the Quartet, from Fauré's first period. A similar instance occurs in a later work, the Ninth Barcarolle Op.101 (1909). In this instance, the eight-bar period is purely modal, but the following six-bar phrase cadences again with a tonal V (Hofmeyr 1981:32). These examples point to a tendency of Fauré's to write modally within a phrase, period or section and then introduce the leading note at the cadence. Nectoux (1990:231) comments on Fauré's practice of slipping in the leading note at the last moment and relates it directly to his affinity for modal practice.

¹⁹⁵ See Introduction to this chapter (p.138) for a background to Fauré's modal writing.

¹⁹⁶ See Chapter 2 p.17 Triads on III p.146.

¹⁹⁷ Both these examples are cited in Hofmeyr (1981:31-32) as examples of the use of the Aeolian at the opening of a work.

A cadence into C major occurs in 233 and, although a B natural occurs in 234, 235 and 240, the insistent reappearance of the B flat again adds a modal flavour to the major tonality. The passage from 237-240 may, however, be explained tonally in F major. The decision to briefly move to the IV key may also be seen as a desire to avoid the obvious emphasis of the V before the final cadence. When the V of the final cadence appears (242-243), Fauré further delays the appearance of the leading note, using a 4-3 suspension (C to B natural). This lends a typical Fauréan gentleness to the cadence and end of the movement where the dynamic is also marked *pianissimo*. Koechlin (1946:63) cites Fauré's use of the 4-3 suspension as one of the ways Fauré achieved a 'plagal feeling' and avoided the semitonal leading note resolution.¹⁹⁸

The progression in *I.6*³⁻⁷ comprises a D flat major triad moving to an A flat major triad. The key is E flat major and the progression may be analysed as IV of IV moving to IV. This implies a plagal feel and points, possibly, to the deliberate postponing of the V and the introduction of the leading note D natural which would usually be used soon after a modulation to establish the new key. The chords in 7 are also all secondary triads and the V of the key is only introduced as V⁹ in the fourth bar of the phrase (9). Alternatively, the passage may be analysed in A flat major.

6

Vln.

Eb: I II IV of IV IV II VI IV^{#5} (7) II⁷_b V⁹

or Ab: V VI IV I VI III

Ex.281.: Reduction of *I.6-9*

The final cadence points of both A sections (213-214 and 451-452) in the Scherzo evade use of V harmony and any suggestion of the leading note. The sections are identical and only bar numbers for the first A section will be given. The chord directly preceding the final tonic triad is an inversion of the doubly augmented fourth chord discussed previously under *deceptive*

¹⁹⁸ See also Sextads pp.228-229.

chords (pp.238-239) and which first appears in 193-195. The use of the doubly augmented fourth (which is subdominant in function) at the cadence point is allied to the final cadential progression $V^7-IVc-I$ which was fairly common in the Baroque and in subsequent periods. The progression from the V^7 in 192 through the doubly augmented fourth chord in 193-195 to the tonic in 196 may be considered as a form of this cadence and as the real final cadence of the section. This is followed by a fairly long section which alternates the tonic with the doubly augmented fourth chord (196-214).¹⁹⁹ Instances of the doubly augmented fourth chord resolving to the tonic as final cadence were becoming increasingly common towards the end of the 19th century and can be found in Liszt and Wolf. An instance occurs in the coda of Fauré's First Impromptu in E flat Op.25. The chords and inversions are the same as those in the Quartet and the spelling is also similar with the C flat spelt as B natural.

The long final tonic chord, lasting for eight bars at the end of both S1 and S2 and hence, at the end of the movement, is fairly common in Fauré's chamber music works, although not in his other works.²⁰⁰

Ferguson (1969:184) lists the tendency to prolong the cadence (and thus delay the tonic) by various means as stylistic of both Piano Quartets. He cites the extended use of N6 or its V as quite a common method.²⁰¹

As mentioned previously, *III*, like *I*, displays an ambiguity of key at the very opening.²⁰²

c: I II_b⁷ I bII_b 4-5 I_d^{b7}
 Ab: III IV_b 4-5 III_d⁷
 C Aeol.: I II_b I C Phryg.: II_b 4-5 I_d⁷

¹⁹⁹ See Doubly augmented fourth chords pp.238-239 and Modal excursions pp.289-290: this passage comprises a modal excursion onto the mode on VI of F sharp Durmoll.

²⁰⁰ The last Nocturnes and Barcarolles do, however, display this phenomenon.

²⁰¹ Ferguson (1969:184) actually cites the close of the Scherzo as an example, but the harmony here is better described as that of the doubly augmented fourth as can be understood by its resolution to the tonic.

²⁰² See Chapter 2 p.77 and Triads on III p.152.

6 Strings

(quartal)

(c) VI $bVII_d^{11}$ f: IV $_c^7$ V $_b^7$

(Ab) I II $_d^{11}$ V $_b$ II $_c^7$

C Aeol.: VI VII $_d^{11}$

Ex. 282.: Reduction of III.1-8 with alternative modal analysis

A perfect cadence in either of the two possible keys of C minor or A flat major is conspicuously absent. The first period (1-8) ends with an imperfect cadence (VIb-V 7_b) in F minor.

Considered in C minor, the harmonic progression hovers around I and II and contains no leading note. The passage strongly suggests Aeolian on C. The subtonic B flat occurs in the melody in both 4 and 6, rising in both instances to C which suggests modal behaviour. In 6, the music may be said to have more definitively modulated to A flat major so that B flat rising to C would not necessarily suggest modal movement. Nonetheless, the passage could still be heard as being in C with a mixture of C Aeolian and Phrygian up till the end of 7.

Considered in A flat major, V does occur in 7, but it resolves to IVb and the leading note G in the bass descends. The progression in 5-6 (III 7 -I) suggests that III is used here as substitute for V.²⁰³ There is also no specific emphasis of the leading note of A flat major in the melody. The highest note at the climax of the eight-bar period (8) is a B flat against V harmony in F minor. The phrase as a whole remains centred on C, which forms the final note in the melody, and the root of the final chord. The modulation to F minor itself is very brief. The tonic in F minor becomes IV in C minor and a proper V with leading note finally occurs in 10. In both instances V is followed by bII. The first real perfect cadence occurs only in 15. The passage may be considered as an extension of the A-B-A-B-A-C principle: A-B-A-B-A1-B1-C (IV-V 7 -IV-V 7 -N6-V-I).

²⁰³ See Triads on III p.152.

III.17-18 (Ex. 253) provides an example of the way in which Fauré uses dominant harmony, in this case VII^7 , but weakens the sense of tonal function of the chord. A triad, which appears to be $bVIIb^3$ precedes the real VII^7 . This is a very ambiguous chord and could be interpreted either as deceptive ($IV^{x3/\#5}$), or specious ($VII^{x7-8/\#2-3}$). It sounds like B flat minor, but should be spelt F-A sharp-C sharp according to its resolution. As is so often the case in Fauré, extreme tonal alteration can also be interpreted as modal inflection with the altered chord considered as diatonic (VII in C Phrygian) and the tonal VII functioning as an altered cadential chord in the mode ($\#VII^\#$ in C Phrygian).

The final cadence of the A section of *III* is purely modal. Fauré again uses the progression II^7 to the tonic in 24-25.²⁰⁴ The key is C minor, but these two bars may be considered modally as Aeolian on C, with the B flat in the piano as the subtonic of the mode rising to the C. The chord preceding II is III and, as a secondary triad, it adds to the already modal character (cf. Triads on III). The bass line played in the cello (and doubled by the viola) makes the situation ambiguous and the cadence might also be interpreted as $VIc-I$.²⁰⁵

C Aeol.:	$III \overset{5}{2}-1$	$II \overset{7}{2}-1$	I
or	V_d^{7-6-5}	VI_c^{4-3}	I
or	$V_c^7 III$	$VI_c II^7$	I

Ex. 283.: Reduction of *III.24-25*¹ with modal and tonal alternatives

In the coda of *III* (87-105), the final cadence is perfect with V^7 resolving to tonic. The V^7 is, however, quite fleeting with the leading note slipped in at the last moment in the violin and piano. A VII^7 occurs in 96, but otherwise any dominant harmony of the key is absent from the coda.

²⁰⁴ See Triads p.154.

²⁰⁵ See Six-four chords p.179.

3.9.2. Suggestions of modes within tonal passages

Fauré often uses modal elements to suggest modal writing in otherwise tonal passages. This entails the use of modal progressions such as chord progressions with weak root movement, the use of modal cadences and modal behaviour in melodic lines. Fauré also exploits tonal alterations such as chromatically altered chords or melodic chromaticism to suggest modal inflections within a phrase. Orledge (1979:246) comments that most modal interpolations cannot take place within a basic tonality without using altered or chromatic chords. He lists 5-9 of *Le parfum impérrisable* as a particularly interesting and ambiguous passage. The chromatic alteration of tonal music to suggest or accommodate non-chromatic modality is in some sense paradoxical, especially in the way Fauré expressly exploits these alterations to generate ambiguity within tonal writing, usually moving to the flat side of the key and then converting the lowered notes enharmonically to raised degrees in the final cadence.

3.9.2.1. Modally inflected passages

I.62-65 may be regarded as a modally inflected passage:

62

Vln., Vla.
(Vcl. 8ve below)

Pf.

Eb:	I	$bVII_b$	I	$bVII_b$	bVI_c^{bs}	$bVII_b$	IV_c	$bVII$	bVI^{bs}
Eb Mix:	I	VII_b	I	VII_b	Eb Mix.: VII_b		IV_c	VII	
			Eb Aeol.: VII_b	VI_c	VII_b		Eb Aeol.: VII	VI	

65

$\text{Eb: II } 7_c$ $\text{VII } b 7 \text{ of V (G6)}$ $\text{V } \#5 7$

Ex. 284.: Reduction of *I.62-65*

The passage may be analysed tonally in E flat major with tonal alterations. The alterations nonetheless suggest modal writing. Fluctuation between the Mixolydian and Aeolian is suggested in 62-64. Of the diatonic modes, the Dorian, Mixolydian and Aeolian share the same major triad as chord VII. The chord may therefore act as a pivot between any two of these modes, as it does here between the Mixolydian and Aeolian.

The following phrase (66-68) provides a good example of the use of tonal alterations to suggest modal inflections:

66

Vln., Vla.
(Vcl. 8ve below)

Pf.

$\text{Eb: I } b7$ $b\text{VI } 4 \text{ } b2-1 \text{ } 3$ $4-3 \text{ } b2-b1$ $\text{II } 7$ $b6 \text{ } b5 \text{ } b2-3$

$(\text{Eb Mix.: I } 7$ $\text{Eb Ae.: VI } 4 \text{ } 2-1 \text{ } 3$ $4-3 \text{ } 2-1$ $\text{II } 7$ $6-5 \text{ } b2-3)$

Ex. 285.: Reduction of *66-69*

Within the overall phrase, the altered notes act tonally. The D flat in 66, for instance, ultimately resolves to C flat, but the immediate resolution is modal, moving upwards as it

does to the E flat. Ferguson (1969:181) describes this passage (specifically 65-67) as an example of how Fauré replaces 'the traditional progressions'²⁰⁶ used to harmonise a modal melody with 'diatonic seventh and ninth chords in the mode over a pedal point.'

In *I.100*, there is a suggestion of Phrygian on F:²⁰⁷

	V ⁷	I	VII ⁷	I
Bb:	V ⁷ of V	V	IV ⁷	V

Ex. 286.: Reduction of *I.99-100* with modal and tonal analysis

The preceding chord is V⁷ of F major, but the F major chord on the following beat (*100'*) immediately becomes V in B flat minor. The suggestion of F as the tonic is, however, strong enough to suggest F as a temporary *finalis* in *100*. The A natural may be explained as a raised third which is quite common in the Phrygian mode as evinced by the so-called 'Phrygian' cadence in tonal music and the use of the mode in Spanish folk music. The suggestion of Phrygian is supported by the movement of the bass which moves modally up a step from the E flat to the implied *finalis*, F.

²⁰⁶ He presumably means triads. Note also that this author regards the passage as including 68 (i.e. 65-68).

²⁰⁷ See Quartads p.204.

The passage *II.80-84* provides a good instance of the way in which the music tends to go 'flatter' than would be expected in a strict tonal sense:

80

$Eb: I_b$

$f: V_c^{b10-9} VI_c$

$Db: I_c VI_c$

$1^4 \text{---} 3^1$

V_c^7

Ex. 287.: Reduction of *II.80-84*

This again seems to suggest a modal tendency to the ear, as all the diatonic modes, except for the Lydian, lie on the 'flat' side of the major scale. The key in 80 and that at the end of the phrase (84¹) is E flat major. The music in the intervening bars effectively moves through F minor (80²- 82¹) and D flat major (82¹- 83²). The introduction of D flat and then G flat are typical of Fauré's tendency to move towards flatter keys through the gradual and subtle introduction of chromatic alterations associated with a descending scale. A certain ambivalence is maintained in that the G flat does become G natural on 82² and, very briefly, on the last quaver in the piano in 83. In both instances in the piano, the G natural may be regarded as an unaccented non-chord note and in the violin, as a chromatic passing note to the G flat on the following beat. The play around different alterations of single notes is typical of Fauré's melodic writing and usually implies modal fluctuation.

III.17-22 seems to suggest Phrygian on C with the leading note appearing in passing, but avoided at the final cadence in *24-25* (see Ex. 283).²⁰⁸



c: $\text{VII}^{\#7}_{\flat} \text{---} \frac{8}{3} \quad \text{I}_{\flat}$
 $(\text{IV}^{\#5}_{\flat})$
 (C Phryg.: $\text{VII}_{\flat} \quad \# \text{VII}^7_{\flat} \quad \text{I}_{\flat}$)

Ex. 288.: Reduction of *III.17-18* (the progression is repeated in *19-20* and in *21-22*)

In *IV.128-129*, a doubly augmented fourth chord is used as an enharmonic pivot.²⁰⁹ As noted, the resolution of the F sharp down to the E flat is unusual. The voice-leading in the cello, however, is particularly interesting for reasons not directly associated with the use of the doubly augmented fourth chord. The C sharp may be regarded as a D flat which resolves upwards and hence modally, to the E flat. The pitch content of E major (F flat major) and *finalis* E flat imply E flat/D sharp Locrian. This use of a modal melody over a tonal harmony is typical.²¹⁰



D#/Eb Locr.: $\text{VI}^4 \text{---} 3$

Eb: $\text{I}^{\#4} \text{---} 5$

Ex. 289.: *IV.128-129* with modal analysis

²⁰⁸ See also Deceptive chords p.241.

²⁰⁹ See Doubly augmented fourth chords p.239.

²¹⁰ Note the enharmonic functioning of C sharp/ D flat.

The second theme of *IV* is in E flat major and begins in 95 on the V in the key of the theme (E flat), that is, on a B flat harmony. The entire passage from 95-105 and again from 116-125 hints at Mixolydian on B flat. B flat is emphasised at the beginning and end of each phrase both melodically and harmonically, while the tonic E flat is only heard in passing. A proper tonic chord of any real length is only reached much later in 141 after brief modulations through various keys. (134 constitutes a modal excursion to the Mixolydian on E flat, which is discussed fully under Modal excursions – see p.286.)

II.299-301 may either be regarded tonally as a brief modulation to D flat major, or modally as an excursion to the Aeolian on B flat. In 302, Fauré introduces the tonal V of B flat minor. This is similar to the opening of the Quartet where, in both instances, the leading note is slipped in at the last moment:

295
Vln.
Vcl.

7 8
6 5
4 3
1 2 1 Bb Aeol.: IV VII⁷ bb: V_b⁷
(Db: II V⁷)

Ex. 290.: Reduction of *II.295-302*

IV.167-172 is, as previously noted (see pp.169 and 218), an example of a modal passage in the Phrygian on E flat with a modal II^7 - I cadence occurring in 171^3 - 172^1 :

eb: VI ————— *b*VII⁷ ————— VII⁷ —————
or
II⁷
of VI

Eb Phryg.:VI ————— VII⁷ ————— #VII[#] —————
or₇
#II[#]
of VI

I+VI ————— VI —————

—	VI^7	II^7	VI^7	II^7	1
—	VI^7	II^7	VI^7	II^7	1

Ex. 291.: Reduction of *IV.166-172*

Fauré again precedes the II⁷ with a secondary chord, in this instance with a quartad on VI. Except for the altered chord on 168², the pitch content of both passages may be explained modally. The altered chord may be explained as an altered chord in the mode: either as #VII⁷, or as #II^{7/#} of VI. Nonetheless, it does contain the leading note D natural of E flat minor (the main key of 158-179) which rises tonally to an E flat. The E flat, however, is part of the VI⁷ mentioned above and this makes the leading note function of the D natural more ambivalent. The presence of the D natural and the fact that the D flat as subtonic does not actually rise to the E flat *finalis* tend to detract from a purely modal interpretation of the passage. The modal cadence and the lengthy use of the secondary triad VI, however, argue for a modal interpretation. Together with the opening of the Quartet (I.1-5) and the passage in III

discussed above (*III.1-7* – see pp.274-5), may be considered as an example of true modal writing.²¹¹ In tonal terms, this passage may be seen as a variant of the plagal cadence.

Except for the instance in *IV.168* mentioned above, the leading note of E flat minor in the passage *158-179* is absent from the piano part which may be considered as the main voice in this section. The D flat is conversely conspicuous, appearing as subtonic of the Phrygian passage mentioned directly above (*167³-168¹*), and as part of the modal harmony in the left hand of the piano in *170²⁻³-171¹*. Interestingly though, the strings have a chromatically rising line, itself an element which is more typical of tonal than of modal writing, and which also includes the leading note D natural. The overlapping dialogue between piano and strings seems to highlight the opposition between the two styles, with the piano representing modal, and the strings, tonal processes.²¹²

The modal writing in the piano continues till *180* where the C flat rises to a C natural which becomes the leading note in the new key of D flat major, the chord in this bar being *V⁷* of that key. The transition back to a tonal centre is again deftly executed.

3.9.3. Lydian appoggiatura

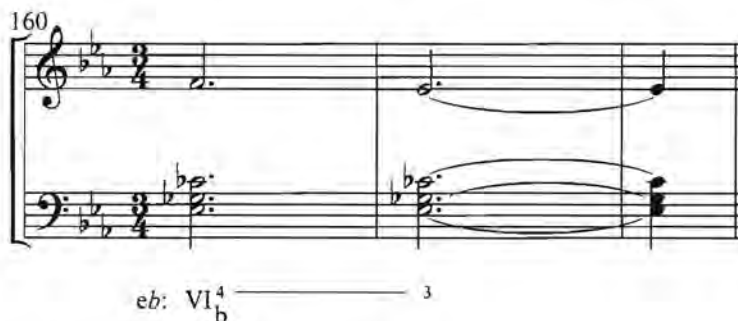
Fauré was fond of using the Lydian appoggiatura, i.e. an augmented fourth above the root of a major triad resolving down to the third. As its name implies, it may suggest the Lydian mode, the main characteristic of which is the raised fourth degree. The device is particularly noted for its expressive qualities, an excellent example occurring in *18* of No.10 of Schumann's *Dichterliebe*. The appoggiatura occurs directly on the word *Tränen* (tears) and serves to underscore the meaning very well.

The use of the appoggiatura becomes progressively more frequent in Fauré's later works, often occurring in chains. Instances can be found in works such as the Seventh Nocturne (in *95-98* on chords of F flat, G flat, A flat and B flat major) and the song, *Dans la forêt de Septembre* Op. 85 No.1 (in *12-16* on chords of D, F and F flat major).

²¹¹ The passages at the opening of *I* and *III* are perhaps more truly modal as they both contain an ascending subtonic.

²¹² See also Chapter 2 p.122 ff.

In the Quartet a Lydian appoggiatura occurs in *IV.160-161* and *176-177*. The F is the raised fourth of the C flat major triad (which is VI in the key) and this resolves down to an E flat.



Ex. 292.: Reduction of *IV.160-161*¹

3.9.4. Modal excursions

A *modal excursion* refers to alterations within tonal writing which are not justified by modulation or leading-note chromaticism between two chords or cadences belonging to a clearly established key. It has the effect of giving a transitory modal colouring to a tonal scale without abandoning the tonal centre, or rather, by treating the tonic as a momentary *finalis*. A *modal excursion* may be differentiated from a true transition into a mode by the fact that no cadence establishing the mode occurs. From a tonal point of view, *modal excursions* look like brief modulations to a key of which the tonic is avoided.²¹³ Examples of *modal excursions* may be found especially in French and Spanish music, but these are generally far less advanced than those found in Fauré. An example of a brief modal excursion to the Phrygian on F sharp occurs in the Eleventh Nocturne:

Ex. 293.: Fauré, Eleventh Nocturne 4-5

²¹³ See Augmented triads p.167 FN 59.

A brief modal excursion occurs in *I.231-232*¹:

230 Vcl. Vla.

C#/Db: | I bVII bVI^{b5} | I V⁷ C: VII^{b7} of V V⁷ | I

C# Aeol.: VII VI I[#]

Ex. 293.: Reduction of *I.230-233*

In this instance, it is only the melody which demonstrates modal qualities; the harmonic movement is explicable in tonal terms. D flat major is established as the tonality in 230-231¹ and resumed in 232 after the excursion. The B and A major triads employed in the excursion suggest Aeolian on C sharp (or D flat). In tonal terms, the progression would be bVII-bVI^{b5}-V which is a tonally altered progression in C sharp (or D flat) major. In the melody, however, the B natural, which is bVII of the key, does not descend as it should be in tonal terms. It skips back up to the D sharp in the oscillating third motive *b* (see Chapter 2 pp.18-19) which is so typical of the movement and which, at the very opening of the Quartet, suggests the Aeolian mode (see Triads on III and VI).

A similar instance occurs in *IV.134*. The D flat in the violin is the result of a brief modal excursion onto the Mixolydian on E flat in 134.²¹⁴

134 Vln.

Eb: V_{#2}⁶ 7⁶/₃ 5

(Eb Myx.: 1⁹ 7⁶/_# 5)

Ex. 295.: Reduction of *IV.134-135*

²¹⁴ See also Specious chords (p.248).

This consideration is justified by the modal behaviour of the D flat, which rises modally to an E flat rather than descending tonally to a C which it would do were it part of a real V⁹ chord.²¹⁵

The passage II.68-72 may be explained tonally in E flat major, but may also be considered as a modal excursion into the Lydian on A flat.²¹⁶

Ab: II — II⁷ — V⁷ — II⁷ — V⁷ — Eb: IV — I — (Ab Lyd.: I —

(IV) — V⁷ — IV — V⁷ — I^(b7) —

(I) — II⁷ — I — II⁷ —

Ex. 296.: Reduction of II.64-72

As previously mentioned, the oscillation between the chords IV and V in E flat (I and II in A flat Lydian) suggests a modal quality, especially over the pedal point of A flat which, as noted, can be said to act as a temporary *finalis* of the mode. The fact that the pedal point lies

²¹⁵ Note the tritone outlined in the melody from the D flat to G. As previously noted, this is a typical feature of Fauré's melodic writing (cf. Fauré's predilection for whole-tone elements p.290 and Chapter 2 p.66). A similar progression occurs in the Seventh Nocturne in 45-50: the key is F sharp major and the excursion occurs to Dorian on F sharp. As in the example from the Quartet, which has a tritonal figure from D flat to G in the violin, a tritonal figure occurs here in the lower voice of the right hand of the piano in 46³-49 from A natural to D sharp.

²¹⁶ See Pedal points p.260. As noted in this section, the double pedal point sounded in alternation affects the perception of the harmonic progressions.

on IV of E flat and not on V or the tonic and that it lies on the tonic of A flat Lydian, serves to enhance the ambivalence as to whether the passage is in E flat major or A flat Lydian. The perfect cadence in E flat major (71-72) confirms the E flat tonality, but only for one brief beat before the music slips unexpectedly into D flat major.²¹⁷

A further example of a modal excursion occurring over a pedal point occurs in *II.234*²-237.²¹⁸

231²

Bb: I IV VII⁷_(#5) — I — bVII — bIII^{b5} — IV^{b7} bIII^{b5} VII⁷ I —
 I+V — or Bb Dor.:VII III IV⁷ III

Ex. 297.: Reduction of 231²-239¹

In this instance, the pedal point is a double on the tonic and V of B flat major and the excursion is to Dorian on B flat. A mode on the Dorian entails the introduction of two further flats. This tendency to go flatter within the actual key and to thereby introduce a darker modal colour is, as previously noted, typical of Fauré.²¹⁹ The slip back into the B flat major tonality is achieved with the introduction of the leading note A natural and the deft transformation of the D flat into the raised third C sharp of VII⁷ of the key in 238. The passage may also be interpreted in B flat major with alterations, but the modal behaviour of both the A flat and the D flat prior to the cadence point, as well as the lack of unaltered primary chords in B flat major, makes a modal interpretation more likely.

²¹⁷ See also Quartads (p.181) and Six-four chords (p.175).

²¹⁸ See Pedal points p.259. As noted in this section, the double pedal point sounded in alternation affects the perception of the harmonic progressions, while, as noted in Chapter 2 (p.68), also suggesting a phrasing and harmonic rhythm which is independent of the upper voices and melodic interest.

²¹⁹ See for instance German sixth p.236.

A more complex example of a modal excursion occurs immediately after the repetition of the above passage in 248-253:

247²

A#/Bb: I bII
 B: I — V⁷ — V
 A#/Bb Locr.: II — I — VI Bb Phryg.: II II⁴⁻⁵ #III⁷
 or VI⁷ Bb: III^{b5} VII^{b7} I

Ex. 298.: Reduction of *II.247-253*¹

In this instance, two modes are touched on: B flat/A sharp Locrian (248-251) and B flat Phrygian (251²-253¹) with the chord on 251² acting as a pivot between the two modes before the music returns to B flat major on 253². This is a form of compound excursion, which is quite unusual even for Fauré. The alternative would be to consider a modulation to B major which, enharmonically, is the Neapolitan key of B flat major. In this passage, the alternative tonal explanation is less equivocal than that in the passage mentioned immediately above – the presence of real V and tonic chords in B major justifying a tonal interpretation.

A very interesting modal excursion occurs in *II.193-195*:²²⁰

192
 Vln.

Eb: V⁷ #II^{b5} b6 - b5 #I — #I I
 Mode on VI of F#/Gb Durmoll: VI^c 2 — 1 4 — 5

Ex. 299.: Reduction of *II.192-196* with alternative modal analysis

²²⁰ See also Double augmented fourth chords pp.238-239 and Avoidance of leading note pp.273-274.

The excursion occurs to a mode based on the pitch content of a non-diatonic scale. One of the startling features of Fauré's music is his application of modal principles associated with the diatonic scale to non-diatonic scales such as the harmonic minor, *Durmoll* and *Molldur*, all of which are scales that only came into use after the modal era. In so doing, he extended the interrelation of modality and nineteenth-century tonality (Hofmeyr 1981:66). The addition of modes created on the various degrees of these altered diatonic scales generates a greater flexibility in both the introduction and treatment of chromatic alterations within tonal music, and in widening the possibilities of fusing modal elements with chromatic harmony.

The use of modes of altered diatonic scales, especially of the *Durmoll*, is not exclusive to Fauré, however. The mode on IV of this scale is also known as the overtone scale and occurs in Eastern European folk music and Indian music (as the 'Vachaspati' scale). Examples may also be found in Ravel's *Concerto for Left Hand* and in Jazz.²²¹

Hofmeyr (1981:67) remarks that Fauré seems to have had a predilection for modes on the *Durmoll* scale, mainly, as Gervais (Hofmeyr 1981:67) indicates, because of the whole tone segment it contains.²²² He further comments (1981:68) that, in tonal music, the *Durmoll* scale is used mainly melodically and in a passing capacity, while harmonically, the sixth degree usually ascends to the leading note with the harmony moving from IV to V function. Fauré uses modes on various degrees of the scale, an example of the mode on II, for instance, occurring in the Thirteenth Nocturne Op.119 in 118-127, and an example of the mode on III occurring in the Fifth Nocturne Op.37 in 65 -70.²²³ An example of the mode on VI occurs at the opening of the Eighth Barcarolle Op.96.²²⁴

The passage under discussion involves an excursion into the latter mode. The pitch content suggested by both the melody in the violin and the harmony in the piano is that of F sharp/G flat *Durmoll*. The key from which the excursion occurs is E flat major. E flat, enharmonically spelt as D sharp, is VI of F sharp *Durmoll*. The mode implied in these bars is therefore that on VI of F sharp *Durmoll*. If one discounts the harmony, the mode suggested in the melody by the D flat in the violin in these bars is Aeolian on E flat.

²²¹ Ravel was Fauré's student and this may be an example of Fauré's influence.

²²² See also pp.289-290 and Chapter 2 p.66.

²²³ According to Hofmeyr (1981:69), Gervais only recognises the modes on I, IV and V of the scale.

²²⁴ These examples are cited in Hofmeyr (1981:69, 71).

The passage *IV. 246-252* is interesting in several respects:

The image displays three systems of musical notation, each consisting of a treble and bass staff. The key signature is D-flat major (two flats). The time signature is 3/4. The notation includes various musical symbols such as triplets, slurs, and dynamic markings like *p.* and *ff.*

Below each system is a line of harmonic analysis:

- System 1 (Measures 246-249):**

Db: V_4^7 ——— $\frac{4}{3}$ — $\frac{5}{3}$ V_4^{6-7} ——— 3 $bVII$ $\frac{4}{2}$ — $\frac{5}{1}$ $bVII$ $\frac{4}{2}$ — $\frac{5}{1}$

V ——— II ———

Db myx.: VII $\frac{4}{2}$ — $\frac{5}{1}$ VII $\frac{4}{2}$ — $\frac{5}{1}$

II ———
- System 2 (Measures 250-253):**

V V_4^7 ——— $\frac{4}{3}$ — $\frac{5}{3}$ V_4^{6-7} ——— 3 VI $\frac{4}{2}$ — $\frac{5}{1}$ VI $\frac{4}{2}$ — $\frac{5}{1}$

V ——— II ———

Db myx.: VII $\frac{4}{2}$ — $\frac{5}{1}$ VII $\frac{4}{2}$ — $\frac{5}{1}$

II ———
- System 3 (Measures 254-258):**

V_4^7 I V_4^7 I^{7-8} V_4^7 $\frac{4}{2}$ — $\frac{5}{3}$ V_4^7 $\frac{6}{4}$ — $\frac{7}{5}$

of V of V of V of V of V of V

V ——— c: VII $\frac{7}{b}$ III

of V

Ex. 300.: Reduction of *IV. 246-258*

It involves a pedal point on E flat which may either be considered as II or V of V in D flat major. In 250-251, this changes briefly to an A flat (V of the key) which affects the perception of the implied harmony.²²⁵ The key centre is, however, ambiguous. The introduction of the C flat in 248-249 and again in 252-253 suggests G flat major or E flat minor. While the latter

²²⁵ Cf. Pedal points p.254 ff.

consideration is justified by the E flat pedal point, the presence of the D flat is problematic. The D flat may be explained, however, if the two bars are considered as a modal excursion to D flat Mixolydian. The harmony in both pairs of bars is essentially a C flat major chord with a decoration on the second beat (the D flat and F flat acting as non-chord notes). The alteration between D flat and C flat gives a distinctly modal flavour to the passage.

The general harmonic progression from 246-254 may again be regarded as an A-B-A-B-C progression: 246-247 and 250-251 are A, 248-249 and 252-253 are B and 254 is C. The progression A-B-C is functionally unproblematic, with the C flat triad acting as bVI^{65} of V of V; that of B back to A (249-250) is harder to explain.

The chord on 250' sounds like II^7 of D flat major initially, but with the sounding of the A flat in the bass on 250', the chord sounds like V^{11} of D flat. This is really a $V^{7/4-3}$ (the D flat resolves to C in the left hand of the piano). The same chord, but with a G natural instead of G flat, is introduced in 254. The chord is V^7 of V in D flat major. The second statement of A now sounds not like a modal excursion, but like a tonally altered approach (VI of II) to V of V.

CHAPTER 4: CONCLUSION

Fauré's Piano Quartet in C minor is one of the most important late-Romantic examples of a genre which, in comparison to the string quartet and piano trio, has produced far fewer works. It is a work which exemplifies the highest quality in terms of structure and musical inventiveness. It is also indicative of Fauré's style, especially with regard to his first period and his chamber works. Nonetheless, it also displays tendencies that were to come to fruition in the later periods and evinces many important aspects that are common to other genres in his oeuvre.

Several of the characteristics of Fauré's approach to form in this work may be applied to his chamber works. Fauré tends to use classical structures but reforms them from within to suit his own musical needs. The larger and smaller structures are characterised by a fine sense of balance and proportion. Despite the essentially classical framework of these structures, there is a large amount of overlapping so that while there is mostly a clear distinction between different sections of a movement or work, the boundaries themselves are often blurred. This effect is often achieved by the anticipation of an idea belonging to the next section or phrase at the end of the previous one. Fauré also uses this technique in his imitative writing. The latter is an integral part of Fauré's style, complex contrapuntal textures characterising much of his work and serving to increase ambiguity with regard to phrase structure. Fauré sometimes uses different phrasing between different instruments or instrument groups (as in *III*) or carries thematic ideas over a phrase (as in *II*). Hemiola, ambiguity of metre (especially in *II*) or blurring of the bar-line are all fairly prominent and are often supported by the harmony.

Fauré's themes are generally very lyrical, but usually comprise smaller motivic cells which are easily combined with other cells. The themes are thus very flexible and lend themselves easily to variation and development. Thematic unity is mostly maintained by the strong rhythmic quality which characterises most of these smaller cells. Some motives are characterised only by pitch and, owing to their lack of rhythmic identity, are easily exchanged between different themes or theme groups or combined with the more rhythmic units. Fauré uses these motives to achieve both greater unity and greater diversity.

Without being patently cyclic in structure, the Quartet demonstrates a close-knit thematic unity not only within, but across the independent movements. Dotted rhythms play a prominent role in the opening themes of *I*, *III* and *IV*, associated in the first with an ascending gapped scale, and in the latter two with ascending scalar motion. There are many instances of scalar structures throughout the work, and indeed throughout Fauré's oeuvre. The pitch motives of a leap up followed either by a step in the same or opposite direction features in all the movements, while the intervals of the octave and fifth are prominent throughout the Quartet as leaps and delimiters within the thematic ideas.

Melodic structures which may be associated with Fauré's harmonic predilections are: the outline of the augmented fourth (tritone) in the melody, and the modal alteration of a degree in the repetition of an idea.

The Quartet also illustrates many traits of Fauré's harmonic language. The complete synthesis of modal and tonal writing is perhaps the most outstanding feature of Fauré's harmonic style and one which, either directly or indirectly, influences nearly all other aspects of his approach to harmony. His work is characterised by the frequent and free use of secondary triads, the augmented triad, altered chords, non-dominant quartads and ambiguous compounds.

Chord progressions are often tonally weak or ambiguous and the music is marked by frequent but brief modulations, modal suggestions and *modal excursions*. As a result of the modal thinking in certain passages, the leading note is often avoided as far as possible within a phrase or even section, and is only introduced at the final cadence point.

An aspect associated with his use of altered chords and ambiguous compounds is the abundant use of non-chord notes. Resolution of non-chord notes or dissonances is often unusual, delayed or displaced. Pedal points are also a feature and are exploited to heighten the harmonic ambiguity. They are sometimes used to provide a strong tonal base for the taking of harmonic liberties, and may also be associated with modal writing, acting as a temporary *finalis*.

Harmonic ambiguity is explored extensively, resulting at times in the simultaneous use of enharmonic equivalents of a single pitch class. In the Quartet, for instance, a harmonically functional C sharp is, in several instances, used against a melodically functional D flat.

Sequence is a device which may be associated with both structure and harmony. Structurally, sequence is one of the main devices by which Fauré develops and extends the musical discourse. Harmonically, it offers Fauré the opportunity to extend a harmonic progression through various, often distantly related keys and to exploit his much-favoured harmonic ‘side-stepping.’ Sequence is one of the principle devices by which Fauré generates the tremendous harmonic tension which characterises some of his most effective climaxes.

One of the most important observations as far as Fauré’s approach to harmony is concerned, is that his harmonic language always remains within the bounds of functional harmony. Some of his chord progressions are extremely difficult to analysis as functional progressions, but the chords are, nonetheless, all explicable as harmonic functions. A sense of tonal or modal centre is never absent from his music no matter how abstruse the harmonic wandering, while unity of key within the larger structure of the work is fundamental to his aesthetic, allowing him to take the structural and harmonic liberties which are typical of his style. Nectoux (1984:348) summarises Fauré’s achievements in harmony as ‘an extreme refinement of the classical tonal system, of which he explored every last possibility, regenerated with the very considerable aid of modality.’

Fauré’s innovations are often of an extraordinary subtlety, but nonetheless very evident on closer investigation. In this regard, Suckling (1946:182) quotes Vuillermoz’s assessment in *La Revue musicale* of October 1922 in which he describes Fauré as a composer far in advance of his contemporaries – truly a ‘pioneer of modernity.’

5. REFERENCE LIST

Apel, Willi. Ed. 1969. Harvard Dictionary of Music. 2nd ed. Cambridge, Massachusetts: Harvard University Press.

Breitfeld, Claudia. 1992. Form und Struktur in der Kammermusik von Gabriel Fauré Band I. Kassel: Bärenreiter.

Brahms, Johannes. 1965. Sämtliche Werke Band 24. Lieder und Gesänge. Wiesbaden: Breitkopf und Hartel.

Cooper, Martin. 1951. French Music from the Death of Berlioz to the Death of Fauré. London: Oxford University Press.

Fauré, Gabriel. s.a. Ballade Op.19. Paris: J. Hamelle.

Fauré, Gabriel. 1994. Nocturnes and Barcarolles. New York: Dover Publications.

Fauré, Gabriel. 1995. Piano Quartet in C minor, Op.15. New York: Dover Publications.

Fauré, Gabriel. 1979. Piano Quartet in C minor, Op.15. London: Ernst Eulenburg.

Fauré, Gabriel. 1913. Pénélope. Paris: Heugel.

Fauré, Gabriel. 1991. Ses Mélodies Oeuvres Complètes 1-3. ed. Hidehico Hagiwara. Tokyo: Zen-On-Music.

Fenton, David 2008: 'Piano quartet', *Grove Music Online*. Ed. L. Macy (Accessed 5 February 2008), < <http://www.grovemusic.com> >

Ferguson, David. 1969. A Study, Analysis and Recital of the Piano Quartets of Gabriel Fauré. Unpublished dissertation, Columbia University.

Grabner, Hermann. 1967. Handbuch der funktionellen Harmonielehre. Kassel: Gustav Bosse Verlag.

Hofmeyr, Hendrik. 1981. *Modality in the Piano Music of Gabriel Fauré*. Unpublished dissertation, University of Cape Town.

Hofmeyr, Hendrik. 2007. Class-notes, Music Theory and Analysis 3. University of Cape Town.

Hofmeyr, Hendrik. 2007. Theoretical definitions. [Verbal communication, 8 March]. Unpublished.

Hofmeyr, Hendrik. 2008. Verbal communication, 2 February. Unpublished.

Koechlin, Charles. 1946. Gabriel Fauré (1845-1924). London: Dobson. Trans. Leslie Orrey.

Longyear, Rey, M. 1973. Nineteenth-Century Romanticism in Music. 2nd ed. New Jersey: Prentice Hall.

Jost, Peter. 2001. Fauré, Gabriel. In Die Musik in Geschichte und Gegenwart Personeneteil 6. Kassel: Bärenreiter. 790-825.

Liszt, Franz, s.a. Eine Faust Symphonie. Leipzig, Ernst Eulenburg.

Liszt, Franz. 1974. New Edition of the Complete Works Series 1: Works for Piano Solo Volume 7. Kassel: Bärenreiter.

McHose, Allen Irvine. 1947. The Contrapuntal Harmonic Technique of the 18th Century. New York: Appleton-Century-Crofts.

Mussorgsky, Modest. 1928. Boris Godunov. Vocal Score. London: Oxford University Press.

Mussorgsky, Modest. s.a. Pictures from an Exhibition. Orchestrated by Maurice Ravel. London: Boosey and Hawkes.

Nectoux, Jean-Michel. 1984. *Gabriel Fauré – His Life through his Letters*. Trans. J.A. Underwood. London: Marion Boyars.

Nectoux, Jean-Michel. 1991. *Gabriel Fauré: A Musical Life*. Trans. Roger Nicols. Cambridge: Cambridge University Press.

Orledge, Robert. 1979. *Gabriel Fauré*. London: Eulenberg Books.

Ottman, Robert W. 1984. *Advanced Harmony*. 3rd ed. New Jersey: Prentice-Hall.

Piston, Walter. 1950. *Harmony*. London: Victor Gollancz.

Randel, Don Michael. Ed. 1986. *The New Harvard Dictionary of Music*. Cambridge Massachusetts: Harvard University Press.

Riemenschneider, Albert. 1941. *371 Harmonised Chorales and 69 Melodies with figured bass by Johann Sebastian Bach*. New York: G. Schirmer.

Schubert, Franz. 1970. *Klaviersonaten Band II*. Munich: G. Henle Verlag.

Schumann, Robert. s.a. *Songs*. Ed. Anton Rückauf. Vienna: Universal Edition.

Schumann, Robert. s.a. *Sämtliche Lieder*. Ed. Alfred Dörffel. Leipzig: Peters.

Stone, Peter Eliot: 'Reicha, Antoine', *Grove Music Online* Ed. L. Macy (Accessed 5 February 2008), < <http://www.grovemusic.com> >

Suckling, Norman. 1946. *Fauré*. London: Dent.

Strauss, Richard. s.a. *Morgen*. Vienna: Universal Edition, s.a..

Tait, Robin. 1983-'84. Le quartor a cordes de Gabriel Fauré. In *Études Fauréens*. 20-21: 37-47.

Thomas, Marie-Maud. 1996. Stilelemente in Faurés Kammermusik. In Gabriel Fauré: Werk und Rezeption. Peter Jost. Kassel: Bärenreiter. 58-65.

Winterbach, Veranza. 2003. Stylistic characteristics of Gabriel Fauré's Piano Quartets and Piano Quintets. Unpublished dissertation, University of Cape Town.

Appendix: Score of the Piano Quartet in C minor Op.15

(Edition: Ernst Eulenburg).

36

espress.

p très également

fp [leggiero]

EE 6691

8

47

This system contains the first three staves of the musical score. The top staff is for the Violin I, the middle for Violin II, and the bottom for the Piano. All three staves begin with a *pp* dynamic marking. The Violin I and II parts feature a melodic line with eighth and sixteenth notes, while the Piano part provides a harmonic accompaniment with chords and moving lines. The instruction *f sempre* appears below each of the three staves, indicating a change in dynamics for all instruments.

EE 6691

55

f *p* *cresc. molto*

60

f *p* *pp*

63

cresc. *poco* *a* *poco*

65

f

67

dim. poco a poco *p* *[en dehors]*

70

pp *[en dehors]* *[pp]* *[en dehors]* *sempre pp*

EE 6691

Id.

5

96

Measures 100-103. The score features a piano (p) dynamic and a *sempre* marking. The music is written for a single melodic line with a piano accompaniment.

Measures 104-105. The score features a piano (p) dynamic and a *sempre* marking. The music is written for a single melodic line with a piano accompaniment.

Measures 106-107. The score features a piano (p) dynamic and a *sempre* marking. The music is written for a single melodic line with a piano accompaniment.

Measures 108-109. The score features a piano (p) dynamic and a *sempre* marking. The music is written for a single melodic line with a piano accompaniment.

Measures 110-111. The score features a piano (p) dynamic and a *sempre* marking. The music is written for a single melodic line with a piano accompaniment.

Measures 112-115. The score features a piano (p) dynamic and a *sempre* marking. The music is written for a single melodic line with a piano accompaniment.

Measures 116-119. The score features a piano (p) dynamic and a *sempre* marking. The music is written for a single melodic line with a piano accompaniment.

Measures 120-123. The score features a piano (p) dynamic and a *sempre* marking. The music is written for a single melodic line with a piano accompaniment.

136

arco dolce

arco dolce

141

145

pizz. pp. pp. pizz. arco

136

arco dolce

arco dolce

141

145

pizz. pp. pp. pizz. arco

EE 6691

EE 6691

arco
mf e cresc. molto cresc.
cresc. poco a poco molto cresc.
poco a poco molto cresc.
poco a poco molto cresc.

ff sempre
ff sempre
ff sempre
ff sempre

sempre f
sempre f
sempre f
sempre f

pp
pp
pp
pp

cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre

f
f
f
f

173 pizz. arco
dim. [P] dolce ed espress
pizz. arco
dim. pp espress
pp
pp

176 arco
pp espress
legato

179 p f
p f
p f
f ff

EE 6691

182

p *mf* *f* *p* *mf* *f*

p sempre

185

mf *p* *f* *mf* *dim*

p *f*

188

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

cresc. *f*

EE 6691

191

p

p

p

194

p

p

p

p

p

198

p

p

p

202

p

p

p

206

p

p

p

211

p

p

p

215

cresc. molto

p *f* *p*

219

pp

221

cresc. *poco* *a* *poco*

EE 6691

223

f *dim.* *p*

227

pp *f*

230

p *dolce*

EE 6691

233

dolcissimo

pp sempre

pp sempre

pp sempre

pp sempre

236

sempre pp

sempre pp

sempre pp

sempre pp

241

ppp

ppp

ppp

ppp

II

SCHERZO
Allegro vivace (♩ = 160)

pizz.

pp leggiero

pizz.

pp leggiero

pizz.

pp leggiero

Violino

Viola

Violoncello

Panoforte

6

p leggiero

13

arco
sempre pp
arco
sempre pp
pizz.
sempre pp
sempre pp
leggero

26
arco
arco
cresc.
cresc.
cresc.

33
f
dim.
pizz.
pp
pizz.
pp
mf
dim.
p

40
arco
arco
mf
p

48
leggeriss
pp
pizz.
pp
pp

55

62

arco pizz. arco cresc.

68

cresc.

69

f

65

f

66

f

67

f

68

f

69

f

76

pp pizz. f arco

77

pp pizz. f arco

78

pp f

79

pp f

80

pp f

81

pp f

82

pp f

83

pizz. arco

84

pp pizz. arco

85

pp pizz. arco

86

pp pizz. arco

87

pp pizz. arco

88

pp pizz. arco

89

pp pizz. arco

90

f

91

f

92

f

93

f

94

f

95

f

96

f

97

p

98

p

99

p

100

p

101

p

102

p

103

p

106

p *f* *p* *f* *p* *f*

113

pp *pp* *pp* *f*

120

p *f* *p* *f*

127

pizz. *pizz.* *arco* *pp* *pp* *pp*

134

ppp *ppp* *ppp* *dim. sempre* *pp*

141

pizz. *[pp]* *pizz.* *[pp]* *pizz.* *pp* *p leggiero*

149

cresc. *dim.* *cresc.* *dim.* *cresc.* *dim.*

156

RICO *sempre pp* *RICO* *sempre pp* *sempre pp*

163

pizz. *RICO* *RICO* *pizz.*

170

pizz. *pp* *pizz.* *pp* *pizz.* *pp*

177

pizz. *pp* *pizz.* *pp* *pizz.* *pp*

184

pizz. *pp* *pizz.* *pp* *pizz.* *pp*

188 *ff*
189 *pp*
190 *pp*
191 *pp*
192 *pp*
193 *pp*
194 *pp*
195 *pp*
196 *pp*

197 *pp*
198 *pp*
199 *pp*
200 *pp*
201 *pp*
202 *pp*
203 *pp*

204 *sempre pp*
205 *sempre pp*
206 *sempre pp*
207 *sempre pp*
208 *sempre pp*
209 *sempre pp*
210 *sempre pp*

210 *cresc.*
211 *cresc.*
212 *cresc.*
213 *cresc.*
214 *cresc.*
215 *cresc.*
216 *cresc.*

217 *sempre*
218 *sempre*
219 *sempre*
220 *sempre*
221 *sempre*
222 *sempre*
223 *sempre*
224 *sempre*

225 *p*
226 *p*
227 *p*
228 *p*
229 *p*
230 *p*
231 *p*

Musical score for measures 233-240. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across the measures.

Musical score for measures 241-248. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music continues with the same complex rhythmic patterns and includes some rests in the middle staff.

Musical score for measures 249-256. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Musical score for measures 255-262. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Musical score for measures 262-269. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music features a mix of eighth and sixteenth notes, with some slurs and ties. The word "leggeria" is written above the first staff, and "pp" (pianissimo) is written below the first staff.

Musical score for measures 269-276. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music features a mix of eighth and sixteenth notes, with some slurs and ties. The word "leggeria" is written above the first staff, and "pp" (pianissimo) is written below the first staff.

The image displays a musical score for the song "The Rose Tree." It consists of two staves: a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with various note values including quarter, eighth, and sixteenth notes, as well as rests. The piano accompaniment is written in a bass clef and features a more complex rhythmic pattern, often using triplets and sixteenth notes. The score includes several musical notations such as slurs, ties, and dynamic markings like "pizz." (pizzicato) and "pp" (pianissimo). The overall style is that of a traditional folk song arrangement.

EE 6691

[illegible]

EE 6691

Measures 320-326 of a musical score. The score is written for a piano with four staves. Measures 320-322 show a complex texture with many sixteenth and thirty-second notes. Measure 323 has a key signature change to one flat. Measures 324-326 continue the intricate melodic and harmonic development.

Measures 327-334 of a musical score. Measures 327-330 are marked *leggeria* and *[pp]*. Measure 331 is marked *sempre leggero* and *[pp]*. Measures 332-334 show a continuation of the light, delicate texture.

Measures 335-342 of a musical score. Measures 335-337 show a more active texture. Measures 338-342 continue the melodic lines with various articulations and dynamics.

Measures 342-349 of a musical score. Measure 342 is marked *pizz.*. Measures 343-349 show a continuation of the melodic and harmonic development with various articulations.

Measures 349-356 of a musical score. Measures 349-351 are marked *espress.*. Measure 352 is marked *BITO*. Measures 353-356 show a continuation of the melodic lines with various articulations.

Measures 356-363 of a musical score. Measures 356-358 are marked *dolciss.*. Measures 359-363 show a continuation of the melodic lines with various articulations.

Musical score for "L'Espresso" by Giuseppe Verdi. The score is written for voice and piano. The vocal part includes the lyrics: "Ditez la sourdine, piz. Ditez la sourdine piz. Ditez la sourdine piz. Ditez la sourdine piz." The piano part includes the instruction "sempre leggero". The score is divided into measures, with some measures containing multiple staves for the piano accompaniment. The tempo is marked "Allegretto".

[illegible]

404

arco
arco
cresc.
cresc.
cresc.
sf

410

f
dim.
pizz.
pp
f
dim.
pp
mf
dim.
p

416

arco
f
arco
f

422

mf
sf
p

429

sf
pp
pizz.

435

pp
arco
pizz.
pp

448

arco

454

cresc. *sempre* *ff*

cresc. *sempre* *ff*

cresc. *sempre* *ff*

cresc. *sempre* *ff*

Adagio (♩ = 72.)

Violino

Viola

Violoncello

Pianoforte

p

cresc.

mf

7

The musical score for "The Rose Tree" is presented in four systems. The first system contains the vocal melody (Soprano and Alto parts) and the piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The score includes dynamic markings such as *cresc.*, *f*, *p*, and *pp*. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment, with the piano part featuring a *cresc.* marking. The fourth system concludes the piece with a final chord and a *cresc.* marking.

15

First system of the musical score for 'The Swan' from 'The Nutcracker'. It features four staves: three for the vocal soloist (Soprano, Alto, and Tenor) and one for the piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano part is in bass clef with a key signature of one flat. The tempo is marked 'Andante' and the time signature is 4/4. The score includes dynamic markings such as *cresc.*, *f*, *p*, *pp*, and *dolce*. The vocal lines are highly melodic and expressive, while the piano accompaniment provides a harmonic and rhythmic foundation.

espressivo

23 *pp*

espressivo

pp

pp sempre

dolce

pp

poco cresc.

poco cresc.

funile

EE 6691

37 *pp*

pp

cresc.

cresc. molto

f sempre

cresc. molto

f sempre

cresc. molto

f sempre

cresc. molto

f sempre

din.

din.

din.

dolce

EE 6691

Musical score for measures 57-60. The score is written for a piano and includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *crac.* (crack), and *poco* (poco). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.

EE 6691

Musical score for measures 61-64. The score continues the musical piece, featuring dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *molto f* (molto forte), *crac.* (crack), and *poco* (poco). The notation includes complex rhythmic patterns and articulations, with some measures showing a change in tempo or mood indicated by the *molto f* marking.

EE 6691

67

[cantando]

70

[cantando]

73

[cantando]

EE 6691

76

[cantando]

79

[cantando]

83

[cantando]

EE 6691

[illegible]

Musical score for "The Rose Tree" by Robert Schumann, Op. 10, No. 1. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part includes a melodic line in the right hand and a harmonic line in the left hand. The vocal line is in the soprano range. The score is divided into two systems, 95 and 102. The tempo is marked "Allegretto" and the mood is "dolce". The score includes various musical notations such as notes, rests, and dynamic markings.

IV

Allegro molto (♩ = 176)

Violino

Viola

Violoncello

Pianoforte

5

9

EE 6691

13

18

23

13

18

23

cresc.

EE 6691

[illegible]

Musical score for "The Rose Tree" by J. S. G. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into systems, with measures 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 85

57

58

59

60

61

62

63

sempre p

sempre p

sempre p

sempre p

sempre p

legato

64

65

66

67

68

69

cresc.

cresc.

cresc.

cresc.

74

75

76

77

78

f sempre

f sempre

f sempre

f sempre

79

80

81

82

83

cresc.

cresc.

cresc.

cresc.

104

105

106

107

108

109

p dolce e espressivo

pp espressivo

pp

pp

EE 6691

110

111

112

113

114

115

sempre legato

[p]

p dolce

dolce sempre

pp

sempre pp

EE 6691

120

125

133

129

141

EE 6691

134

149

138

157

142

165

EE 6691

Allegro molto moderato (♩ = 84)

Violino

Viola

Violoncello

Pianoforte

I	Allegro molto moderato	..	..	..	I
II	SCHERZO Allegro vivo	..	..	..	23
III	Adagio	..	..	..	45
IV	Allegro molto	..	..	..	54

6

10

pp

cresc.

sempre f

14

arco
pizz.
dim.
pizz.
dim.
pizz.
dim.
pp

18

ad espress
arco
pp espress
arco
pp espress
legato

21

24

27

30

[mf dim.]
molto cresc.
molto cresc.
molto cresc.
molto cresc.

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a bass clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The music is written in a simple, folk-like style with many ties and slurs. The lyrics "The Rose Tree" are written below the first staff. The tempo/mood marking "Allegretto" is written below the second staff. The score is marked with "sempre pp" (pianissimo) in several places. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The second staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The third staff is a continuation of the piano accompaniment. The fourth and fifth staves are a continuation of the piano accompaniment, featuring complex chordal textures and arpeggiated figures. The music is written in a clear, legible hand, with notes, rests, and accidentals clearly visible. The overall style is that of a personal manuscript or a composer's sketch.

182

190

dolce

sempre dolce

197

dolce

203

molto espressivo

209

3e corde

p

p sempre

214

p

218

4e corde

p

237

238

239

240

241

cantabile

EE 6691

242

243

244

245

246

sempre

EE 6691

252

257

sf sempre

262

p

EE 6691

267

272

pp

277

p

EE 6691

EE 6639

Musical score for "The Rose Tree" in G major, 3/4 time. The score is arranged for voice and piano. It consists of three systems of staves. The first system (measures 1-4) includes a vocal line and piano accompaniment. The second system (measures 5-8) continues the vocal and piano parts. The third system (measures 9-12) concludes the piece. The piano part features various textures, including arpeggiated chords and sustained notes. The vocal line is a simple melody with lyrics in German.

296

Musical score for "The Rose Tree" in G major, 3/4 time. The score is arranged for voice and piano. It consists of three systems of staves. The first system (measures 1-4) includes a vocal line and piano accompaniment. The second system (measures 5-8) continues the vocal and piano parts. The third system (measures 9-12) concludes the piece. The piano part features various textures, including arpeggiated chords and sustained notes. The vocal line is a simple melody with lyrics in German.

300

Musical score for "The Rose Tree" in G major, 3/4 time. The score is arranged for voice and piano. It consists of three systems of staves. The first system (measures 1-4) includes a vocal line and piano accompaniment. The second system (measures 5-8) continues the vocal and piano parts. The third system (measures 9-12) concludes the piece. The piano part features various textures, including arpeggiated chords and sustained notes. The vocal line is a simple melody with lyrics in German.

305

Musical score for "The Rose Tree" in G major, 3/4 time. The score is arranged for voice and piano. It consists of three systems of staves. The first system (measures 1-4) includes a vocal line and piano accompaniment. The second system (measures 5-8) continues the vocal and piano parts. The third system (measures 9-12) concludes the piece. The piano part features various textures, including arpeggiated chords and sustained notes. The vocal line is a simple melody with lyrics in German.

Measures 309-312 of a musical score. The score is written for three staves (treble, alto, and bass). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature has one flat (B-flat).

Measures 313-316 of a musical score. The score continues with complex rhythmic patterns. Measures 313 and 314 include the marking *dim.* (diminuendo). The key signature remains one flat.

Measures 317-320 of a musical score. The score continues with complex rhythmic patterns. The key signature remains one flat.

Measures 322-325 of a musical score. The score continues with complex rhythmic patterns. The key signature remains one flat.

Measures 327-330 of a musical score. The score continues with complex rhythmic patterns. Measures 327 and 328 include the marking *dim.* (diminuendo). The key signature remains one flat.

Measures 331-334 of a musical score. The score continues with complex rhythmic patterns. The key signature remains one flat.

336

f

ff

ff

ff

f

340

long.

long.

long.

a tempo

a piacere

f sempre

pp leggiero

344

con grazia

pp

348

espressivo

mf

352

356

[*P*] *dolce*

cresc. poco a poco

p

cresc. poco a poco

[*P*] *dolce*

cresc. poco a poco

[*P*] *dolce*

cresc. poco a poco

361

Allegretto

366

pp

pp

pp

[pp]

371

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

[illegible]

Musical score system 1, measures 385-400. The system includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has one flat (B-flat). The tempo is marked *tempo*. Dynamics include *p* (piano), *f* (forte), and *cr. rec.* (crescendo, recede). The word *dolce* is written above the Violin I staff.

EE 6691

Musical score system 2, measures 401-414. The system continues the same instrumentation and key signature. The tempo remains *tempo*. Dynamics include *f* (forte) and *cr. rec.* (crescendo, recede).

EE 6691

espressivo

sempre f

espressivo

sempre f

sempre f

sempre f

423

428

p subito

pp subito

pp subito

p subito

433

f

f

f

430

446